

*Sets in Order* THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

JANUARY 1968

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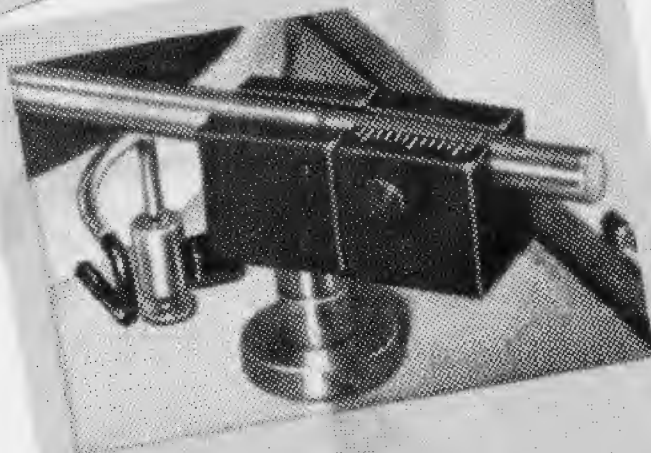
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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

As President of the Jolly Mixer Square Dance Club in Wilson, N.C., Mr. Ron Shamblin and I are trying to get 100% of our members to subscribe to Sets in Order...

W. C. Mabry  
Wilson, N.C.

**Hooray! This is the sort of activity we hope might be catching. Editor**

Dear Editor:

Each month I read my Sets in Order from cover to cover and, while doing so, particularly scan thru for any reprints from our Promenade Magazine, hoping we were lucky enough to have had something worth reprinting. Imagine my surprise today to see a reprint in the September issue, page 66, of a poem by one of the callers from our Toledo Square Dance Callers Assn. and the credit went to the Tip Topics Magazine of Cleveland.

The editor of Tip Topics reprinted this poem from the April issue of Promenade... In any event, I would like to thank you for using Butch Little's poem...

Marilynn Jones  
Editor, Promenade Magazine  
Maumee, Ohio

Dear Editor:

... 1967 has done so much for square dancing here in Canada, with outside demonstrations, etc., our Centennial year has made many people aware of our wonderful hobby. Ernie and I launched our first night for the season in Picton and we had 7 squares of new dancers with registrations open for two more weeks. It looks like we'll double that number easily...

Lucille Dempster  
Trenton, Ont., Canada

Dear Editor:

... I always look at the back page of Sets in Order first; Frank always comes up with a good cartoon. Then the Record Review, then  
(Please turn to page 38)

**READ THIS BADGE ACROSS THE SET!**



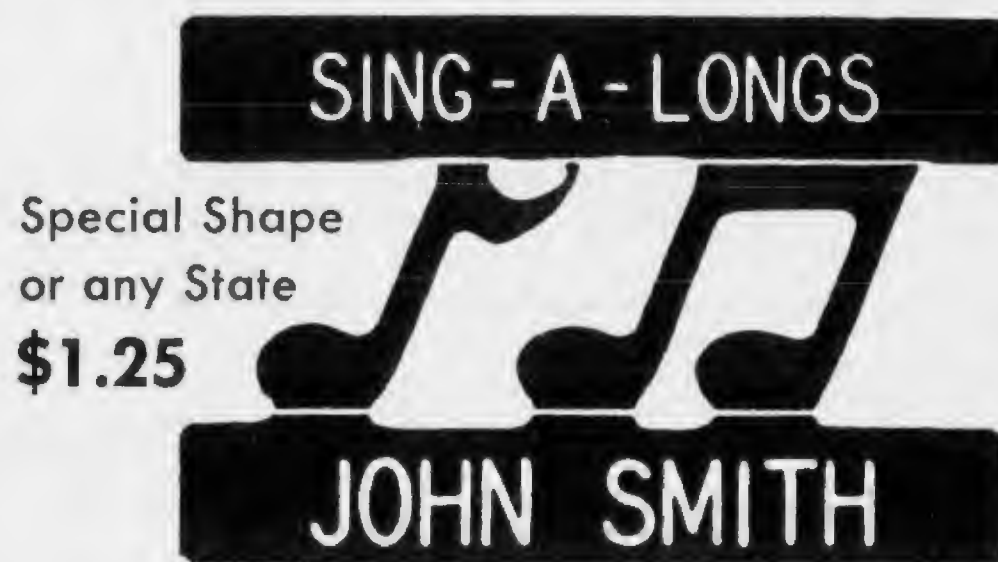
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**3rd WEEK/July 14-19**

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# Square Dance Date Book

- Jan. 5-7 — Wandering Squares Weekend  
Hacienda Hotel, Bakersfield, Calif.
- Jan. 13 — South La. Council Guest Caller  
Dance, Baton Rouge, La.
- Jan. 14 — Ann. Ventura Beaus & Belles Round-  
up, Recreation Center, Ventura, Calif.
- Jan. 19-21 — 20th Ann. So. Ariz. S/ & R/D  
Festival, Ramada Inn, Tucson, Ariz.
- Jan. 20 — Tri-Vet Twirlers Guest Caller Dance  
Wilshire Shopping Ctr., Roswell, N.M.
- Jan. 20 — Happy Twirlers Guest Caller Dance  
Lincoln Jr. H.S., La Crosse, Wisc.
- Jan. 21 — Boots & Sandals March of Dimes  
Dance, Carter Jr. H.S., Clio, Mich.
- Jan. 25 — Bachelor & Batchelorettes Guest  
Caller Dance, Pentagon Concourse,  
Washington, D.C.
- Jan. 27 — Guest Caller Dance  
Reeths-Puffer H.S., Muskegon, Mich.
- Jan. 28 — Guest Caller Dance  
Ranchland, Mechanicsburg, Pa.
- Jan. 28 — I.D.A. Membership All Nighter  
Dance, The Hayloft, Indianapolis, Ind.
- Feb. 2-3 — Ore. Fed. Winter Festival  
Lane Co. Fairgrounds, Eugene, Ore.
- Feb. 3 — Cali Hoe Guest Caller Dance  
Hayloft, Asbury Park, N.J.
- Feb. 5 — Omaha Callers Sweetheart Jamboree  
Sokal Hall, Omaha, Nebr.
- Feb. 10 — Guest Caller Dance  
Hayloft, Asbury Park, N.J.
- Feb. 11 — Squaws & Paws 6th Ann. Winter  
Carnival S/D, Waldameer Park, Erie, Pa.

## AS THE EDITOR SAW IT

Flo and Dave Cain of Fort Wayne, Indiana, share an editorial column in the Fort Wayne Journal-Gazette, which had this to say about square dancing and dancers after the Tri-State Festival last September:

"Here were people who had found the secret of being happy through the wholesome medium of the square dance in its modern spirit . . .

"Here was inoculation against undue worry, against the tendencies which lead to broken

(Please turn to page 46)

## Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers  
and for the general enjoyment of all.

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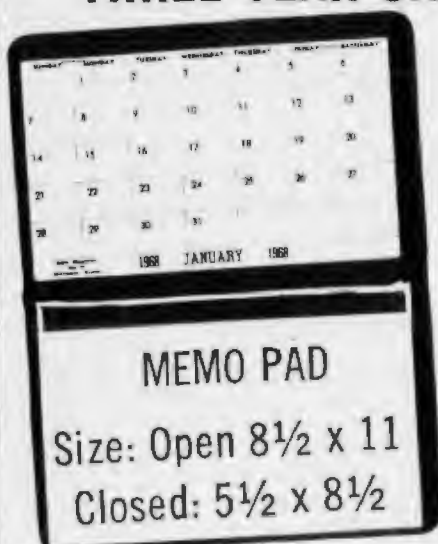
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## ROUND DANCES

### HAPPY POLKA — Sunny Hills 5001

**Music:** Jack Barbour — Piano, Drums, Bass, Accordion, Violin

**Choreographer(s):** Julie and Bert Passerello

**Comment:** A re-release of an instrumental and dance popular about 12 years ago. The polka routine is not difficult and dancers like it. Music has been edited to shorten dance.

### THE HOUR WALTZ — Flip side to the above

**Music:** Jack Barbour — Guitar, Piano, Drums, Bass, Accordion, Violin

**Choreographer(s):** Ruth and Dud Graham

**Comment:** Another re-release of an old Sunny Hills dance. This is a smooth flowing waltz, not difficult and a good tune.

### GEORGY GIRL — Scope 7

**Music:** Musicians — Piano, Drums, Vibes, Guitar, Bass

**Choreographer(s):** Alf and Elizabeth Evans

**Comment:** Light music and a contemporary routine for experienced dancers. A slightly longer routine than usual but several parts are repeats.

### IVY — Flip side to the above

**Music:** Musicians — Trumpets, Saxophones, Piano, Drums, Bass

**Choreographer(s):** Don and Pete Hickman

**Comment:** A big band instrumental. The routine is for experienced dancers and uses contemporary fox-trot and quickstep movements.

### GOOD MORNING — Hi-Hat 845

**Music:** Dick Cary — Trumpet, Saxophones, Accordion, Guitar, Piano, Bass, Drums

**Choreographer(s):** Ben and Vivian Highburger

(Please turn to page 50)

HF	
HE	
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HA	
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LF	
LE	
LD	
LC	
LB	
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ELG	
ELF	

## HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



**EDITOR'S NOTE:** It's unfortunate that not everyone in square dancing today had the opportunity to know and work with Dr. Lloyd "Pappy" Shaw. His great insight, his love for America, his dedication to this fine activity paved the way for a hobby that is enjoyed by so many. We have taken excerpts from some of the January editorials he wrote for *Sets in Order* in the years before his passing in 1958. We hope that the enthusiasm of the old timers will be renewed and that the newer dancer will gain a little deeper insight into this activity on reading these words to start out the new year.

# NEW YEAR'S GREETINGS



(1951) I sort of chuckle at the thousands of new recruits that are just learning to dance. Like the newcomers to a brand new mining camp, they feel like they have to shoot up the town and paint it thoroughly red. In their first excitement, at the discovery of our new way of life, they are dancing eight nights a week. They are a little insane about going faster and faster and seeing with how many twirls and fol-de-rols they can burden each new figure. They compete in how many new dances they can learn, and in how many new costume effects they can dream up. But don't worry about them. That is the healthy mark of an amateur, of an eager beginner. It soon wears off, thank goodness. We know that it can't go on like that forever. As we steady down to our dancing with perhaps a night or two a week we become much better dancers, and we find a saner and much deeper joy in our dancing. We pick our dances more carefully. We know that a marriage that packs all its joy into the honeymoon isn't much of a marriage.

(1956) Oh, the joy of these perfect clubs, where everyone loves the game. Where the spirit is high, and the dancers are all too busy to think about it! They are as enthusiastic as lovers. If they make a mistake, and they do now and then, they laugh, and laugh, and laugh! It is a joyous thing they are doing. Anybody is apt to make a mistake, and the rest of us will laugh with him, and laugh heartily. We love it all!

Amateur comes from the same root as "to love." Let us all dance, and call, and organize, simply because we love it. And as we organize, let us laugh! Let's not be regimented. Let's never get deadly serious, let us all keep forever lovingly enthusiastic. Let's really learn to dance! Let's not bother with all the complicated new patter, and the new fatiguing routines. Let's ignore the "trends." Let's not be pushed around. Let's learn a few fundamental dances for the love of the thing. Let's call them, if that is our job, for the love of the calling — for dancing, for the spreading of joy. Let our "love" be the answer to it all.

(1953) We are finding out that if every new tune that shows up in the shops can have a new dance fitted to it, we shall soon be dancing nothing much to not much of anything. While if, instead, we hold onto a few of the old tunes, because of their danceability, adding just a little that is new, we shall have a perpetual joy to work with. And we shall find that many of the newest tunes are well over a hundred years old, and we shall work out slightly new, familiar steps even older than that.

We shall, to be sure, have dancers who express themselves by learning everything that is new; but gradually they will get sense, and calm down, and learn to do well the hundred dances that have been through it all and survived. Doing a modern two-step to waltz rhythm isn't dancing. But once one has really learned to waltz, he has opened the door to a lifetime of real pleasure. And once he has set himself to the clean excitement of a two-step, or a schottische, or a polka, knowing with certainty the precise difference between the one and the other, he will be on the way to an exact sort of pleasure that he has not known before.

So — a toe-tickling new year to you all! Keep out of the high winds; and nurse those green shoots under the gentle breezes of spring.

*Lloyd Shaw*



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AND  
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**AUGUST 26**  
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1968



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462 N. Robertson Blvd., Los Angeles, California 90048







# AS I SEE IT

bob osgood

January 1968

**I**N DESIGNING OUR EDITORIALS and "how to do" features for the coming year, we need to know what is going on in the minds of square dancers in all parts of the world. For that reason, we have included here a special Sets in Order Square Dancer Ballot / Questionnaire. We've purposely tried to keep the questions limited to those which will be most helpful in our planning, and we will appreciate it if every reader would fill out both sides of the form and mail it back to us before the 25th of Jan.

Incidentally, if you don't like the idea of defacing your copy of SIO, we'd still appreciate getting your answers on a separate piece

of paper. The more answers we receive, the better opportunity we will have to bring you the type of information that will be most helpful to you and to square dancing in general.

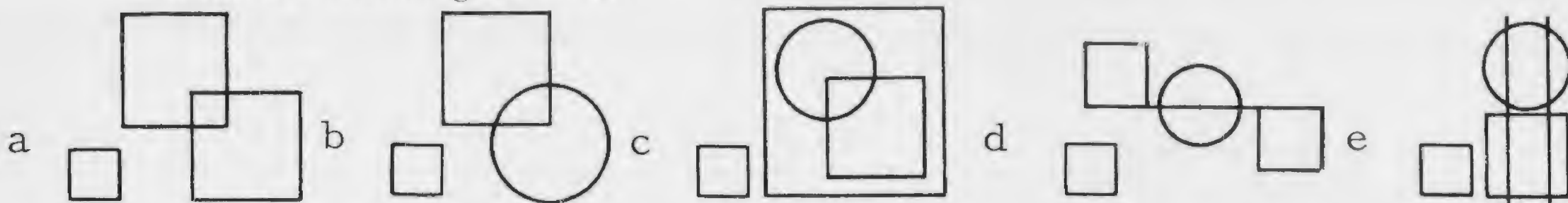
## Greetings!

**T**HERE IS SOMETHING rather wonderful in the prospect of a fresh, sparkling new year. Somehow this coming year seems to hold more of interest and excitement than ever before. Taken all at once, the plans for the new year are a bit overwhelming.

We've never had so many plans for Sets in Order as we seem to have in the development stages for the coming 12 issues. We plan a

## SQUARE DANCE BALLOT/QUESTIONNAIRE

1. Please indicate your choice of an official recognition symbol for square dancing from the following nominees:



2. How long have you been square dancing? \_\_\_\_\_
3. How frequently do you square dance? Once a month? ☐ Twice a month? ☐  
Once a week? ☐ Twice a week? ☐ More than twice a week? ☐
4. What do you consider a fair admission price for a person to square dance? 50c ☐  
75c ☐ \$1.00 ☐ \$1.25 ☐ \$1.50 ☐ or \_\_\_\_\_.
5. Who is your favorite square dance caller? \_\_\_\_\_
6. What is your favorite all-time singing call? \_\_\_\_\_
7. What is your favorite (all-time) round dance? \_\_\_\_\_
8. How long do you feel a course in beginner square dance lessons should last?  
7 weeks ☐ 10 weeks ☐ 16 weeks ☐ 24 weeks ☐ 32 weeks ☐ more \_\_\_\_\_
9. What, in your estimation, would be the most helpful improvement for the square dance activity that you can think of? (If you need additional space, please add to your answer on a separate sheet of paper.)

On the other side of this questionnaire are some YES and NO questions. We'd appreciate your answers to them also.



whole caller's course, taken step by step right from the beginning, which we think will be of interest not only to those who call, but to dancers who would like to see what responsibilities face the person who picks up the microphone. Becky, together with our artist, has some great ideas for a series of "planning lessons" which should prove to be helpful to every club and association in developing themes for those special parties.

In the Handbook department, next month will see the third edition of the Square Dancer's Guide, published as a part of your Sets in Order. This directory comes in mighty handy when you are visiting across the country. And there will be quite a few changes from last year's issue. Tentatively, we have a revision to our Basic Movements Handbook slated for next September and if we can get all our thoughts organized in time, November will include a special 16-page handbook of One Night Stands. And that's only the beginning!

\* \* \*

For several years we hinted around that something might be done to interest far greater numbers of potential dancers. However, it was

not until our As I See It column last May that the lid really came off the kettle. Now, we are completely enthused.

For years the activity has been hobbled with terms such as *beginner, intermediate, advanced, high level, low level*, etc. Far from being adequate, these designations seem to cause endless confusion. What may be an intermediate level in one area could well be advanced, or even low level, in another. There just haven't been good, clearly defined designations.

Perhaps the most overworked designation of all is, "fun level." Supposedly all phases are fun. It may be that by simply designating the number of basic movements we will have our answer. There may come a time when a caller completes a learner's course and makes nights available designed just for those interested in limited basics. On other nights he might conduct workshops, and on still others he might program dances utilizing the complete list of existing basics. In this way, it's possible that the same caller may have available for those he teaches dance programs to fit everyone's need. There will be more on this as the ideas begin to jell.

## ----- SQUARE DANCE BALLOT/QUESTIONNAIRE Part II -----

The following are some questions that require only a simple YES or NO check:

- |   | YES                      | NO                       |
|---|--------------------------|--------------------------|
| 1. Are you a square dance club member? .....                        | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Have you ever attended a national square dance convention? ..... | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Have you ever attended a square dance vacation institute? .....  | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Have you ever called a square dance? .....                       | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Would you like to try? .....                                     | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Do you enjoy doing round dances? .....                           | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Are you in favor of continually new basics to learn? .....       | <input type="checkbox"/> | <input type="checkbox"/> |

We would appreciate it if you would send this completed ballot/questionnaire to us as soon as possible. It will be extremely helpful to us in planning future programs in Sets in Order magazine. If you have no objections, we would like to have you put your name and address in the space below. However, if you would prefer not to identify yourself, we would still enjoy receiving your questionnaire.

YOUR NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

When completed, please mail to Sets in Order Research  
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Los Angeles, Calif. 90048





# WHAT ARE THEY DANCING?

ONE OF THE MOST POPULAR FEATURES offered by Sets in Order is the annual look at typical dance programs across the country. Here is this year's report, in which are included programs from overseas, as well. Titles of the round dances are indented. Our thanks to the callers who contributed these programs.

*Albuquerque, N.M.*—Shooting Stars—7 years old—12 squares—Caller, Dick Siebenforcher

Star Thrus/Square Thru	Trade/Circulate	Happy Tracks
One Time Too Many	Ride, Ride, Ride	Road Runner 2-Step
He'll Have to Go	Alabama Waltz	You Were Only Fooling
Spin Top/Wheel & Deal	Workshop: Spin Chain Thru	Marie
Where is the Circus?	Love Me, Honey, Do	Blossom of Snow
Pennsylvania Polka	Ballin' the Jack	Callers Choice Mixture
Cloverleaf/Dixie Daisy	Swing Star Thru/Folds	Coney Island Washboard Gal
When Blue Moon Turns Gold	You're Nobody Till Somebody	Mexicali Rose
Silver Dollar	Darling Waltz	Easy Dance Material
	Round Off/Barge Thru	Walkin' in the Sunshine

*Livonia, Mich.*—Tuca-Batchee Squares—10 years old—10 squares—Caller, Bev Tallman

Thars and Stars	Workshop: Fan Thru	Evenflo/Turn Thru
Alabama Maid	New Round: Lazy River	Raggin' a Call
Turn Thru/Wheel & Deal	All 8 Spin Top	Lazy River
The Race is On	Don't Blame it All on Me	Whippoorwill
Silver Dollar	Red Carnations	Walk in Black Forest
Circulate and Trade	Hashin' Red Hot	Alabama Waltz
Wish You Were Here	Running Bear	Quickie Break Hash
Marie	Desert Blues	Just Like Other Times

*Bismarck, No. Dak.*—Belles & Beaux—14 years old—9 squares—Caller, Allen Roth

Warm-Up Patter	Poor Little Robin	Mexicali Rose
Good Times	Desert Blues	Eight Chain Thru Variations
Marie	Swing Thrus/Spin Top	Old Phonograph Records
Square Thru Figures	Wish You Were Here	Alabama Waltz
Tick-A-Tac	Silver Dollar	Dixie Grand Variations
Oh Boy	Centers In/Cast Off	Miss Mollie Brown
Spin Chain Thru Figures	Love Me, Honey, Do	Sweet Thang
Four Leaf Clover	Shindig in Barn (Mixer)	I Don't Know Why
Pearly Shells	Wheel & Deal Variations	Raggin' a Call
Circulates	I've Got Tiger by Tail	

*Clearwater Beach, Fla.*—Recr. Dept. Open Dance—17 years old—14 squares—Fred Christopher

Warm-Up Patter Hash	Workshop — Squares	Star Thrus
Engine No. 9	New Material/Variations	Oh Happy, Lucky Me
Silver Dollar	Alabama Waltz	Suzette
Workshop — Review Squares	Dixie Daisy/Clovers	Round Off Wheels
Old Material Variations	April in Portugal	Don't Sweetheart Me
Ballin' the Jack	Mexicali Rose	Fraulein
Swaps & Trades	Pot Luck Hash	Swinging Tops
On the Other Hand	Walk in the Black Forest	Raggin' a Call
Hot Lips	Somewhere My Love	"Goodnight Circle"



<i>Skokie, Ill.</i> —Skokie Squares—12 years old—12 squares—Caller, Wally Schultz		
Square Thru/Swing Thru	Round Off	"Sneaky" Allemandes
Start Each Dance with Smile	Ride, Ride, Ride	Walkin' in the Sunshine
Swing Thru/Circulate	4-Cpl. Figures & Mixer	Review of Basics
One of Those Songs	Across the Brazos	Blue Moon Turns to Gold
Trades	Folds	Swing Star Thru
Travelin' Shoes	I'll Come Runnin'	Raggin' a Call
<i>Dunedin, New Zealand</i> —Country-Western S.D. Club—7 months old—4 squares—Jim Donaldson		
Poor Little Robin	Turn Thru Hoedown	Grand Square Varia.
Grand Square Workshop	Mission Bells	Five Foot Two
Richest Man in World	Spin the Top Patter	Roll Out the Barrel
Wheel & Deal Hash	100,000 Reasons	Eight Chain Thru Patter
El Paso	Mixed Hash	Row, Row, Row
Blue Moon of Kentucky	Ride, Ride, Ride	
<i>Kilgore, Texas</i> —Jaybird Square Dance Club—5 years old—6 squares—Caller, Jay Griffin		
Warm-Up Patter	Spin Top	Circulate
Firemans Ball	Blue Side of Lonesome	You're Nobody Till Somebody
Square Thrus	Shinbone	Very Chic
Coney Island Washboard Gal	Slide Thrus	Runs/Wheel & Deal
Heavenly Night	Give My Regards Broadway	Walkin' in the Sunshine
Swing Thru Varia.	Yakity Axe	If You've Got Money
Don't Sweetheart Me	Grand Square Varia.	Lazy River
Stars in the Night	Charmaine	Heartaches
Cross the Brazos		
<i>Anchorage, Alaska</i> —Northern Lights Squaredancers—3 years old—Caller, George Ioanin		
Warm-Up Patter	Turn Thrus	Gadabout
You Don't Care	Robinson Crusoe	Promenade Breaks
Can't Stop Lovin' You	Hot Lips	You Were Only Fooling
Casting	Circulates/Swing Thrus	Kentucky Waltz
Blue River	Engine No. 9	Cast Offs/Square Thrus
Mexicali Rose	Desert Blues	Sheboygan
Runs and Trades	Bends	Fraulein
I Get Blues When it Rains	Denver	Goodnight Waltz
River of Golden Dreams		
<i>Waltham Abbey, Essex, England</i> —Abbey Allemanders—4 years old—5 squares—Mike Burnham		
Level-Finding Patter	Slide Thru	Edelweiss
Lonesome Me	Charmaine	All Four Couples . . .
Swing Thru/Spin Top	Turn Thru	When Blue Moon Turns Gold
Tiger by the Tail	Old Black Magic	General Patter
Sleepy Time Gal	Marie	England Swings
Wheel & Deal Varia.	General Patter	Ballin' the Jack
Heartaches	Miss Mollie Brown	General Patter
Trades & Circulates	Dixie Turn Thru	Love Me, Honey, Do
Rocking Square Dance Ship	Cocoanuts	Henery the Eighth
Left Footers One Step		

A fast survey of these programs from widely divergent areas shows some consistency: Raggin' a Call is an odds-on favorite singing call, along with Blue Moon Turns to Gold; Ride, Ride, Ride; Love Me, Honey, Do; and Walkin' in the Sunshine. Among the round dances, Silver Dollar leads, followed by Alabama Waltz and Mexicali Rose; then, Ballin' the Jack, Marie and Desert Blues. Interesting footnote; Marie and Desert Blues were also on the "favorites" list in January, 1967 — a whole year ago.



# REPORT FROM THE ROUND DANCE

## STANDARDIZATION PANEL PART II

**T**HE FOLLOWING DEFINITIONS, explanations, and suggestions were approved by the Round Dance Terminology Standardization Group, Philadelphia National Convention, Philadelphia, Pennsylvania, 1967. These will have a year-long trial period and come up for final and official vote at the following National Convention to be held in Omaha, Nebraska, in 1968.

### Definitions

#### BOX

**Box Two-Step** — An eight-count figure taking two measures in which to complete; wherein, basically, the man steps sideward on the left foot on the first count, closes the right foot to the left (taking weight) on the second count, steps forward on the left passing the supporting foot and describing a slight inward arc on the third count, and holds the fourth count; the man then brings the right foot to the left foot describing a slight inward arc and steps sideward on the right on the fifth count, closes the left foot to the right (taking weight) on the sixth count, steps backward on the right on the seventh count, and holds the eighth count. (W's footwork and action on the first four counts is the same as the M's footwork and action on counts five through eight; her footwork and action on counts five through eight are the same as the M's during the first four counts.)

Example: **(Box) Side, Close, Fwd, —; Side, Close, Bwd, —;**

**Turning Box Two-Step** — The same as the basic BOX TWO-STEP figure described above, EXCEPT that it includes a quarter-turn per measure with no progression, turning on the third count of each measure.

Example: **Side, Close, Fwd (turn 1/4), —; Side, Close, Bwd (turn 1/4), —;**

**Half-Box Two-Step** — The same as the first measure of the basic BOX TWO-STEP figure described above — or — the same as the second measure of the basic BOX TWO-STEP figure described above. It is recommended that when used for the second measure, when the third step is backward, that BACK BOX 1/2 or 1/2 BOX BACK be used.

Example: **(1/2 Box) Side, Close, Fwd, —; or (1/2 Box Bk) Side, Close, Bwd, —;**

**BOX WALTZ** — A six-count figure taking two measures in which to complete; wherein, basically, the man steps forward on the left foot on the first count, brings the right foot to the supporting left foot describing a slight inward arc and steps sideward on the right on the second count, closes left foot to the right foot on the third count; the man then steps backward on the right foot on the fourth count, brings the left foot to the supporting right foot describing a slight inward arc and steps sideward on the left on the fifth count, closes right foot to the left foot on the sixth count.

Example: **(Box) Fwd, Side, Close; Back, Side, Close;**

**Turning Box Waltz** — The same as the basic BOX WALTZ figure described above, EXCEPT that it includes a quarter-turn per measure with no progression, turning on the first count of each measure.

Example: **Fwd (Turn 1/4), Side, Close; Bwd (turn 1/4), Side, Close;**

**Half-Box (Waltz)** — The same as the first measure of the basic BOX WALTZ figure described above — or — the same as the second measure of the basic BOX WALTZ figure described above. It is recommended that when used for the second measure, when the initiating move is backward, that the term, BACK BOX 1/2, be used.

Example: **(1/2 Box) Fwd, Side, Close; or (Bk Box 1/2) Back, Side, Close;**

**FAN** — A movement in which the free foot with the toe in contact with the floor moves either forward or backward in an arc similar to the opening or closing of a hand fan. The knee of the supporting leg is relaxed throughout the above action.

Example: **Thru, Fan, Thru, —;**

**HOOK** — A movement in which the free foot crosses in front, or behind, and close to the supporting foot. Weight is usually taken on hooking foot in action that follows.

Example: **Step, —, Hook, —;**

**PIVOT** — A couple rotation in Closed Position, usually making a full turn per measure with two steps, turning 1/2 on each step.

Example: **Pivot, —, 2, —;**

**TANGO DRAW** — A four-count figure wherein, basically, the man steps forward on the left foot



on the first count, sideward on the right foot on the second count, draws the left foot to the right foot during the third and fourth count, taking no

weight on the left foot. Action is done in position and direction to be indicated. The term, TANGO CLOSE, is not to be used in this context.

## Recommendations Pertaining To The Write-Up of Round Dance Routines

**DIRECTION** — The direction the dancer or couple is facing should be given, rather than where they have their backs. The direction faced is positive and can be stated in less words.

Example: **M facing wall — rather than M's back to COH**

**PUNCTUATION** — Oblique or diagonal mark (/) to be used **only** to indicate two steps to one beat.  
Example: **Run, 2, 3, Step/Step;**

### Other

**TWIST or TWIST VINE** — To be used as warning cue for the vine wherein the man crosses in back while the woman crosses in front or vice versa.

### Conclusion

**NOTE:** It was felt that much was accomplished during this session because of:

1. Great interest in subject matter and desire by all in assembly to thoughtfully and accurately complete as much as possible in the short time allowed.
2. Courtesy and consideration of each opinion expressed and contribution made.
3. Evidence of awareness of determined goals for accomplishment shown on the part of

each person in attendance.

4. Easy reference of material for discussion and recommendation.

**TO FUTURE STANDARDIZATION PANELS:** It was suggested that the following be considered at the next National Convention, because of insufficient time during the Philadelphia National Convention:

**MANEUVER** — definition

**WRITE-UPS**

**DOUBLE CUES** — When the M's part differs from the W's and a double cue is required in the cue lines of the instructions for the routine.

**Warning Cues & Other Information Placed In the Cue Lines Which Are Not Beat Cues.**

Examples: **(Hitch) (Box) (to BJO) (to SCP) — etc.**

This report is submitted by the Philadelphia National Convention Standardization Panel: Kay & Forrest Richards, California (Moderators); Edna & Gene Arnfield, Illinois; Jack & Darlene Chaffee, Colorado; Blackie & Dottie Heatwole, Virginia; Frank & Phyl Lehnert, Ohio, (Members).



## 17th National Square Dance Convention

JUNE 20, 21, 22, 1968 • OMAHA, NEBRASKA



**G**OT YOUR SQUARE DANCE calendars tabbed for June 20-22, 1968? That's the date of the 17th National Square Dance Convention. For advance registrations, write to Elvo Pratt, Cook, Nebraska 68329.

**Accommodations**... After registering you will want reservations for your "home away from home." For this service, write to Don Bohlsen, Housing, 3717 N. 85th Ave., Omaha, Nebr. 68134.

**Panels**... Panels are planned at Omaha on a variety of subjects vital to square dancing. Plan to spend at least one hour at one of the panels most interesting to you. Club organization, party ideas, stunts, etc. are only a few of the items to be covered. For further information write Harold Bausch, Panel Chairman, Leigh, Nebr.

**Trail Dances**... If you are scheduling a Trail

Dance to the Convention, send your date to Jerry Hesterworth, Trail Dances, 5405 S. 105th St., Omaha, Nebr. 68137. Get your word in as soon as possible.

**Sightseeing Tours**... Save a little time to see some of the interesting places in and around Omaha. Boys' Town is nearby, as is SAC Headquarters. You can take a ride on the Missouri River Boat, spend some time in Peony Park, especially if you are one of the children attending the Convention with his parents. Tour Director is Paul Pursley, 7540 Erskine St., Omaha, Nebr. 68134.

**Miscellaneous**... All square dancing at the 17th National will be under one roof at the main building... Youth After Parties and tours will be well-chaperoned... Round Dance program is hosted by all Nebraska Area Round Dance Clubs — in their blue and gold.

SWING YOUR TAW IN OMAHA



# THE DANCER'S WALKTHRU

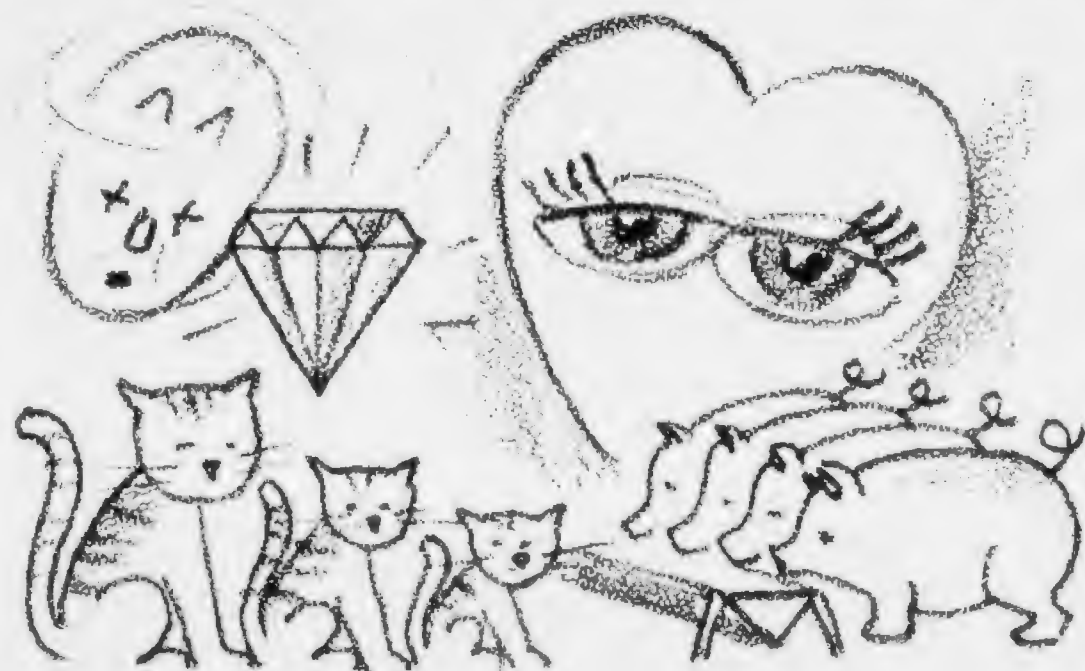
*Sets in Order*

## MORE ON POP ART SQUARE DANCE DECORATIONS

JUST A YEAR AGO this column reported on some clever decorations which illustrated square dance terminology in a pop art form. Now the same inventor, Joseph Reid of Springfield, Missouri, has come up with a similar idea but this time using current square dance record titles.

For the Wheel & Deal beginner class graduation party, he compiled a list of titles of square dance records as reviewed monthly in *Sets in Order*. These were listed alphabetically on a large poster, including the title, the recording company and the release number. (By the way, you'll find an interesting group of new reviews in this month's magazine. Don't miss them.) This poster was hung in the main dance hall and called attention to the pop art show in the dining area at the back of the building.

In this location, all the titles were vividly portrayed in the nouveau art form. For example: a heart-shaped cardboard with green eyes illustrated *Jealous Heart*; a blue foil circle with blue eyes and mouth and a picture of a Kentucky Colonel in the nose position was *Blue Moon of Kentucky*; *Shortnin'* was three cats, progressively diminishing in size alongside an "eat shortening" ad; *Love in the Country* was

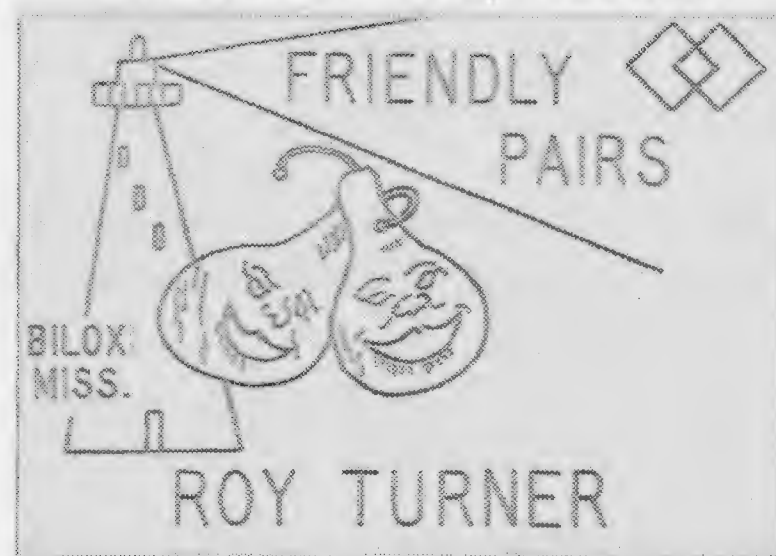


a picture of a brood of hogs at a trough; *Poor Little Robin* was a picture of a bleary-eyed man beside a "diamonds are forever" advertisement, and so on.

In all more than 60 titles were illustrated. The decorations were not only fun to guess but acquainted the new dancers with current record releases and with *Sets in Order* (thank you).

For hanging posters on a wall, Mr. Reid passes along this tip. Use about an inch-and-a-half of masking tape and make small chain links leaving the sticky side out. Use these on the back, top corners of each poster to hold in place and not damage the wall surface.

### BADGE OF THE MONTH



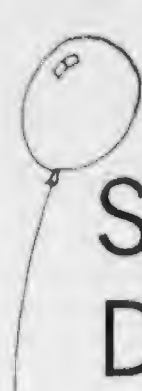
Biloxi, Mississippi, has many representative trade-marks but none as well-known as its famous Biloxi lighthouse. Serving for more than 120 years, it has safely guided ships along the Gulf Coast.

The Biloxi Friendly Pairs Square Dance Club is not nearly as old, but it too is doing its part to guide people to the joys and friendships found in square dancing. Actually this was the club's reason for portraying the lighthouse on its badge — to stand as a symbol of lighting the way to friendship.

The "pair" portion of the club name is happily represented on the badge by two laughing pears (the edible kind).



## SPECIAL

SQUARE  
DANCE  
PARTIES FOR 1968

**H**AVE YOU EVER APPROACHED one of those fantastic ice-cream sundaes that includes just about everything in the soda fountain? Perhaps it starts with two or three flavors of ice cream, then has a variety of toppings and nuts, a mound of whipped cream, and finally at the very peak of the creation, a ruby red cherry. Somehow just watching the person behind the counter place that cherry on top makes that sundae extra-special even before you taste it.

Square dance parties, built around a theme, complete with decorations, perhaps costumes, maybe prizes, could be compared to that cherry. The foundation of the square dance club is the dancing — the total enjoyment of moving to music in the company of seven others. Like the ice cream in the sundae, square dancing simply would not exist without the music and the moving. The topping of flavors and nuts might be likened to the pure enjoyment of friendship received from a square dance club. What then about the cherry? Is it vital to the structure of the sundae? No. But does it not make it that piece de résistance? Yes!

No one would enjoy such a sundae if he had it every day; just as no one can enjoy a square dance party if it is a part of every club dance he attends. But once or twice a year, the special party theme, like the cherry, adds the crowning touch to the activity.

There are other reasons, too, for incorporating a special theme somewhere into your year's program. This might include: involving members who are new or who have been shy about entering into the total spirit of your square dance fun; eliminating cliques which may have developed in the club (or eliminating them before they start); revitalizing a sagging club attendance; brightening up the appearance of a disappointing hall; fattening a treasury.

Whatever the reason, whether it is one of the above or perhaps because of its being just the right time to top your sundae with a cherry, if your square dance party is judiciously chosen

and intelligently timed you will find it is an answer to your club's need and the key to a door of additional enjoyment for all concerned.

### Selecting A Theme

Let's look then at the special dance which your club may plan sometime during the next several months — and it does take considerable planning to execute successfully all phases of such an event.

Where do you start?

First, select a theme. If it is to be held during some holiday period, the theme is probably obvious. But perhaps this dance will not fall during Easter or Christmas or at Valentine's Day, what then? There is no limit to what you can do. Look at any time period in our history or future and select that; take any country in the world and build around that.

Or try this bull-session idea. Get a group of club members together and let the ideas fall unmolested. If you have a bit of a problem getting started, reach into a pocket, a purse or a drawer and empty it out and see what the contents might suggest.

For instance, money might suggest a Monte Carlo party or a Money Tree party; a pocket knife might hint a Childhood theme or Tom Sawyer Days or a Pirate Party. The main idea is just to start the ideas flowing. Of course some of them may be impractical but don't stifle anything at this point. Have someone jot everything down on paper and then when you've got a sizeable list, go back over the ideas and sort out those that really strike your fancy.

### Committees

Once you've selected a theme, the next step will be to line up committees. And here may we emphasize the importance of involving as many persons as possible in any project. The pride of "being part" unquestionably pays off in a successful party. One word of caution: don't involve the same people every time. Use them sparingly and wisely and they'll be more willing to take an active part another time.



What committees should you consider?

(1) A *Chairman*—someone to coordinate the overall plan and to tie the loose ends together.

(2) A *Treasurer*—(perhaps the regular club treasurer) to plan a budget and to pay the bills promptly.

(3) An *Invitation Committee*—to design special invitations to fit the theme and to work closely with the club secretary to see that all members and possible guests receive an invitation.

(4) A *Decoration Committee*—a truly group effort where the hall should be studied as it relates to the theme. Stage area, walls, ceiling, refreshment tables, entrance-way, etc., should be considered. Obtain permission to use the hall prior to the time of the dance in order to decorate. It's a good idea to label any borrowed decorations so they can be returned safely to their rightful owners.

(5) A *Refreshment Committee*—should coordinate with decoration committee so that table decorations and refreshments complement one another. Plan on enough food; it's better to have some left over than to run short.

(6) A *Clean-up Committee*—the unsung heroes of any dance! This committee should arrange to remain at the hall after the dance or to return the next day to dismantle decorations and to clean the hall. Remember to leave the building in better condition than you found it as this insures your club's future use of the facility.

(7) A *Storage Committee*—consider this committee although it frequently is not found. Here an individual or a group volunteers storage space to retain any party decorations which might be used again. When this is possible, both time and expense can be saved at the next party.

When planning a special dance be sure to involve your caller *early* in the planning schedule. He may have valuable suggestions for your plans as well as toward his end of the program. A caller works diligently each dance night toward creating a feeling and reaction from the dancers and if he is not aware of special entertainment, announcements or games which may interrupt the evening, his efforts could be hampered.

### Costumes

To costume or not to costume, that is a

## The WALKTHRU

question. There is no definite answer as to whether a party should or should not include costumes. Many people will automatically resist if they feel they must appear dressed-up. Others will take the opposite attitude and will go all-out to enter the spirit of the activity. Perhaps two cautions might temper any plans: First, limit a costume party to once a year so you will not wear out its welcome; second, when a costume party is in the offing, encourage everyone to participate but don't discourage dancers from attending who simply will never dress up. Perhaps a tiny piece of costuming, be it a flower, an apron, a hat or just a special name tag could be given to all dancers entering the hall and thus you will automatically include costumed and non-costumed alike on the same level of participation and enjoyment.

### More to Follow

For the balance of 1968, The Dancers Walkthru will present one suggestion each month for a special square dance party. For the most part these ideas will be ones which can be adapted to any time of year and hopefully with minor alterations will fit every size club—be it large or small. You are invited to Lift and Use as much as you wish from each theme that is featured. Another source of party material is Sets in Order's *Party Fun Handbook* available at 25¢ a copy.

Briefly, in looking once again at the special square dance party, keep the following in mind:

(1) Let a party really be a special event; don't overdo them.

(2) Don't be afraid to try new ideas for themes, as long as they're in good taste.

(3) Once you have selected a theme, inspect all its aspects and make full use of what it has to offer.

(4) Allow yourselves ample time to plan the affair and to follow thru on these plans.

(5) Work closely with your club caller.

### NEXT MONTH

In February the Carnival is coming to Sets in Order. Watch for party ideas which you can adapt to your club. Invitations, decorations, entertainment, refreshments—all will be tailored to fit this particular theme.



## FUND RAISING

**J**O AND LAFI MILLER OF Fort Collins, Colorado, sent us this unusual and delightful idea for raising money for a square dance club project. Used successfully by their own group last year, it is passed along to you for possible future use by your club.

Each month individual calendars were duplicated on sheets of 8"x11" paper and each couple (or single person) was given one. For every day of the month, secret instructions were typed on small pieces of paper and scotch-taped into place.

Once a day, each square dancer was to open that day's "lesson" and follow the instructions given. Each one involved some financial obligation. Actually it became a game similar to opening the fortunes from Chinese cookies, and while none of the finances were large for any particular day, by the end of the month several dollars had been accumulated.

This type of fund-raising campaign takes a lot of thought and work by the planners but certainly would be painless fun for those on the receiving end. Of course each individual couple would be on his honor to fulfill each day's duties and his piggy bank.

So you'll have an idea of what one month involved, we've listed the instructions for February. The forfeits would vary somewhat from family to family but all would save approximately the same amount by the end of the month.

### February

1ST — Pay 10¢ for each zipper that was on your clothing today.

2ND — Deposit a dime if shoes haven't been polished today.

3RD — Pay 15¢ if you had a runner in your hose today.

4TH — Pay 2¢ for every doorknob in your house.

5TH — Deposit 24¢ if you did not attend church today.

6TH — Pay 15¢ if you have not passed a sincere compliment to someone today.

7TH — Pay 15¢ for every square dance you have missed since September.

8TH — Count your water faucets and pay 5¢ for each one.

9TH — Deposit 25¢ for each gripe or complaint you made today.

10TH — Pay 4¢ for each personal call you received today.

11TH — Deposit 5¢ for each pill taken.

12TH — Relax; free day.

13TH — Count your electrical outlets; pay 1¢ for each one.

14TH — Deposit 8¢ if you have not dusted today.

15TH — If you did not write a letter today, deposit 10¢.

16TH — Deposit 10¢ if sweeper has not been used today.

17TH — Pay according to color of dress worn: red 15¢, brown 4¢, purple 14¢, yellow 10¢, black 3¢, green 5¢, orange 6¢.

18TH — Count your shoes; pay 1¢ for each pair.

19TH — Deposit 10¢ if you did not have a visitor.

20TH — Pay 3¢ for every garment in your closet that is too long.

21ST — Weigh yourself and pay  $\frac{1}{4}$  of your weight.

22ND — Count buttons on clothing worn today and pay 2¢ for each button.

23RD — Pay 3¢ for each piece of jewelry you have that cannot be worn.

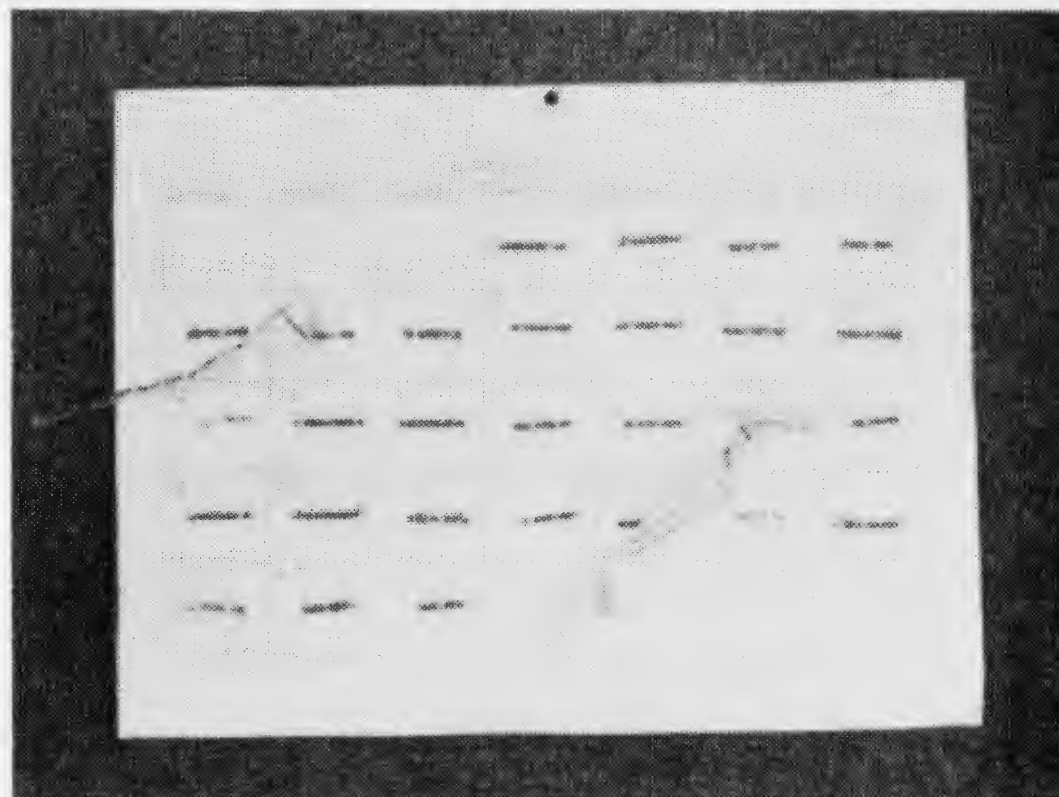
24TH — Deposit 15¢ for unpolished nails.

25TH — Pay 2¢ for every cup of coffee drunk today; 3¢ for those with cream and sugar.

26TH — Relax; free day.

27TH — Take 20¢ back out today if you remembered to feed the birds.

28TH — Measure your waistline and pay 1¢ per inch.





# INTERVIEW

## ROUND DANCE RECORDS MUSIC & CHOREOGRAPHY

MANNING  
SMITH



*We've interviewed the Smiths before, always with very pleasant results. This time, we've cornered Manning and asked him some questions on one of his favorite topics. We started by asking him, "Manning — in thinking of round dance records as a 'tool' of the round dance teacher's 'trade'— what do you see are the advantages or disadvantages of creating a round dance to a pop label as opposed to an especially recorded round dance record?"*

**Manning Smith:** The great advantage of the square dance label, one of the specialty companies that are turning out records now, is that the music is available when needed. On the other hand, specialty companies cannot hope to put out the music that the "big" labels can turn out. The latter have a tremendous budget, can make any kind of music they want to and go for the "million sales" mark with their advertising.

A guy will hear a piece of this music, it will challenge his initiative and his ability to interpret music in the form of a round dance. He wants to write a dance and occasionally captures the feeling of this music to the extent that the dance becomes very popular for a time.

Choreography, to me, should be an attempt at interpretation of music in an artistic dance form so that you have something that is pleasurable to do and that dancers are able to do on the basis of their ability at the moment.

**S.I.O.:** You're saying that if the music comes first to inspire him, the good choreographer can do a better job than if he writes a dance and the music is created to fit it later?

**Smith:** Absolutely. To me there is no such thing as writing a dance and then finding music to fit it. This is the fallacy of all "command performances" where someone feels he has to write a dance for a certain event and then find a piece of music to go with it.

**S.I.O.:** How would you compare the specialized recording field, as it is today with round dance music, to that of 5 or 10 years ago?

**Smith:** In general I feel that the music being turned out by the specialty record producers is far superior to what it was 5 years ago.

**S.I.O.:** Would you say that some is comparable to the pop records?

**Smith:** There's no question but that some is comparable and even much better than most pop music. We might define what we mean by pop music. I'm really not referring to what you hear on radio and juke boxes, the stuff that's channeled to the teen-ager. I'm talking about pop music on LP's—the things you get on FM stations.

On FM you hear the big bands from which many of the round dance choreographers tend to select music because it is just the music — without a vocal. But our specialty record companies are doing a tremendous job in getting good music into the hands of the choreographers. Often the music is superior to the ability of the choreographer! Writing dances and the interpretation of music entails a tremendous amount of hard work, hours and hours of time and even then may not produce a danceable dance.

**S.I.O.:** What do you feel is the most important requisite in actual creation of a round dance?

**Smith:** Music. You give me a simple piece of music and I can give you a routine in 10 minutes. But, if you take an interpretive piece of music — like Mack the Knife, for instance — this dance had 21 routines written to it before one was selected to be released. It was in the making for many months because this music



was so full of so much that could be done that you just couldn't do a simple dance to it and do it well. So many choreographers hear a piece of music that they know is going on the "hit parade," rush in and get a dance to it in 10 minutes. It lasts 10 minutes.

**S.I.O.:** You think there should be more consideration of the type and style of the music and more thoughtfulness in writing the dance?

**Smith:** Yes, there should. I say that's the best training a choreographer can have — a piece of

music that challenges him to write something. In the writing of one dance this guy will learn more about dancing than he will in going to school for five years — trying to express a piece of music and put it on paper so that someone else will understand what he means. Finally someone will understand and it's a real goodie but there has been a lot of background and training thru his attempt to write. Everyone has some of this creative streak in him and it's a wonderful thing. He mustn't be afraid to expect failures, tho'; you should see my File #13! It outweighs all the others.



The picture of Angela Shadduck, as our feature fashion on the opposite page, brings home rather forcefully the great change that has occurred in square dance costuming during the past twenty years.

In the early days of the square dancing "boom," the tendency was to pattern m' lady's dance wear after the pioneer costumes in vogue almost a century before. It just wasn't stylish unless the hemlines touched the floor, and it was far more important to have length of skirt than fullness. Here from our file is the very latest in square dance wear about the time of *Sets in Order's* first issue.

They say it took from four to six hours at an ironing board to get one of these in shape for an evening's dancing. A far cry, indeed, from the nylons and other synthetic materials which take little or no pressing at all.





# FEATURE FASHION

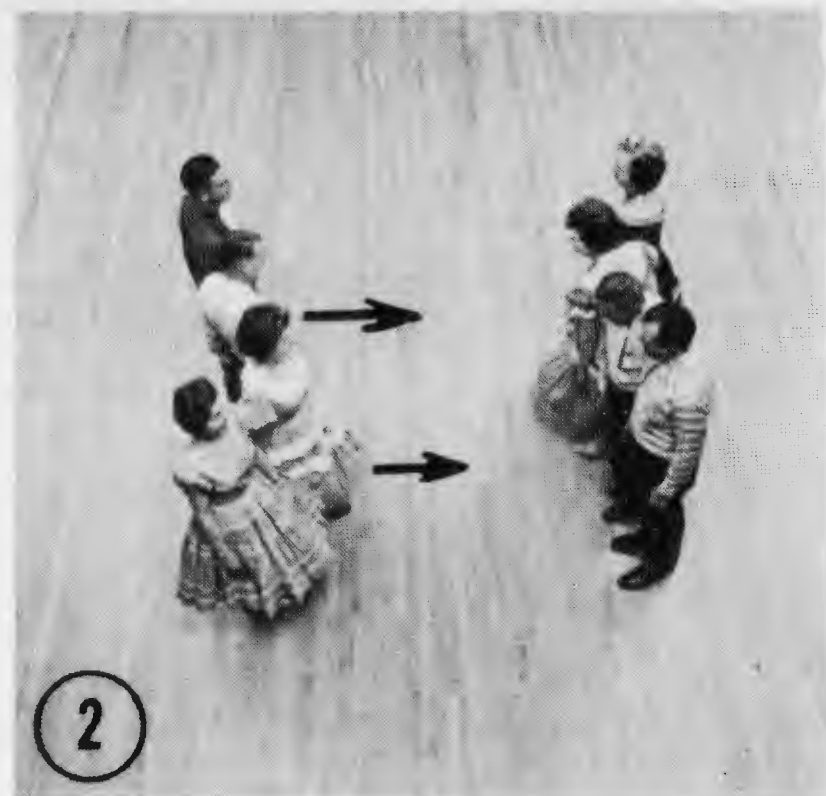


Here's a delectable froth of orange sherbet to start the Happy Square Dancing New Year. Worn by Angela Shadduck of Los Angeles, Calif., this party pretty of orange nylon dotted swiss has tiny ruffles around the sweetheart neckline and over the miniscule set-in sleeves. The bodice is lined with cotton and the skirt fluffs out with eight rows of self-ruffles.



# STYLE SERIES:

HEY!  
PLEASE  
GET OUT  
OF THE WAY



**A** FIRST IMPRESSION REPORT on a square dance, as observed by a doctor and his wife in a Midwest city, emphasized the fact that square dancing was not exactly geared to the viewer.

"We were delighted at first with the constant swirl of skirts, the gay and friendly atmosphere, and the sounds of the square dance," they wrote. "However, after about 30 minutes up there in the balcony, it all began to look the same. For a minute or two, everyone seemed to be moving. Then, all of a sudden, some of the dancers stopped, almost getting out of character while the others moved around them."

This *stop and go* is all too typical. At one time, square dancing was built around patterns where two couples in the square might be active for anywhere from 32 to 64 counts, leaving the remaining two couples to "wait their turn." It was here that individualism took over. Rather than standing still and "waiting," the inactives would, depending on the area, conduct their own rhythmic cadence as they waited. Sometimes the dancers would do a little

jig step, or clog; at other times they would simply sway forward and back in a step-touch-back-touch movement to the tempo of the music. Regardless of the method used, they would all be *square* dancing rather than *square* standing.

Today some of these little niceties have vanished. However, there still remains the responsibility of the inactive person — to get out of the way and to blend, or counter-balance, those who are active. In today's square dancing, there are few times when a person can really stand still. But this idea of blending, or moving out of the way, is our subject for the feature this month.

There is nothing more awkward to a pair of active dancers doing a grid figure, than to find the inactive couples standing stationary and immovable as the actives try to go around them. For example; if the head couples pass thru and separate to go around one (1), and the inactive couples stay in place, then there is that period of "tight squeeze" as the actives attempt to go between the inactive couples (2) to move into the center (3).







You learn early in the game that, as an inactive dancer — when couples are about to split you and your partner — you simply move apart (4). On the other hand, when an active couple splits you and your partner, then separate to go around you, you should move closer together to give the actives more space to move.

No one who has become proficient as a square dancer needs to be reminded of the importance of counter dancing — the art of balancing his movements with the movements of the others in the square. This maneuvering in the simple example just shown, is going on constantly in virtually every movement in the square.

Take the example of the common call from a completed double pass thru position of “first couple left — the second couple right, etc.” There is a great tendency here to bunch up the square and to restrict the movement of those who start out in the center. From the double pass thru position (6) for example, if on the call the first couple immediately wheels left, the couple behind them must either slow down their pace or bump into the couple

ahead (7).

If, on the other hand, following the call the lead couple moves a step or two ahead before moving to the left, those behind have sufficient time and space to wheel right without their motion being impeded (8).

The same thing might be said for a movement such as a clover leaf. Starting from the same completed double pass thru position (9) if, on the call “clover leaf,” the lead couple immediately separates, those behind crowd up and are forced to either stop or bump into the person ahead (10). If those in the lead move forward and define a larger arc (as the crowd conditions of the floor, and the timing of the caller allow), then the movements of those following up are less restricted (11).

It is true that ours is a participant activity and not a spectator's sport, but quite frequently, if the dance becomes appealing to the viewer, it also becomes more satisfying to the dancer. The restricted, abrupt, or erratic movements of dancers, which obviously would appear to be uncomfortable to a viewer, are, indeed, very unsatisfactory to the dancer as well.





## MID-AMERICA TEACHERS TELL ABOUT THEIR EXPERIENCES WITH

# YOUNG PEOPLE IN SQUARE DANCING



*By Frank and Iris Gilbert — Leawood, Kansas*

**B**ECAUSE WE HAVE BEEN SUCCESSFUL in interesting the junior crowd in square dancing, we have had many inquiries regarding our experience over the past 9 years.

The way it all started was that in 1958 we had just finished a year as presidents of the Heart of America Federation in Kansas City. While in office we realized there was a lack of leadership to provide for youth activities and asked the Federation to establish an office of Director of Youth Activities. We were elected to this office for 5 years and were happy to serve in this way.

We found that we needed a method to reach the young people and develop their interest. We started with one square and trained them diligently in both square and round dancing, naming them the Flying Saucers. We used them to demonstrate to schools, churches and other organizations that this activity was for real fun and not for squares. Within about 6 months we had a group of four squares, two spare couples and a caller. The group is still limited to this membership and has a waiting list of children over 12 wanting to join.

During the year we held western parties thru different organizations. Here we introduced the Saucers who demonstrated and then went into the audience of children to get new partners. We could then "walk" these new kids, with our Saucers as partners, thru such things as allemande left, pass thru around one, right and left thru, etc. From this the participants could have fun but didn't know what they were doing. We did not use routine dances like Birdie in the Cage but used simple

Iris and Frank Gilbert, at left, and some of their Flying Saucers, a youth group which demonstrates the joys of square dancing as an activity for the young people.

basics and mixed them up. At the parties we announced the basics class and signed up the students right there.

By the end of the year we had organized 16 youth clubs and within 18 months we organized a Youth Federation of Youth Square and Round Dance Clubs and held a Youth Federation Festival with around 800 in attendance. The profit made has allowed the continued operation of the Youth Federation with a very successful Festival being held each year.

The Youth Federation has officers all drawn from their own ranks plus one or two adult couples who assist or sponsor their activities as Director of Youth Activities from the adult organization.

Since the Flying Saucers were organized they have put on some 50 to 60 exhibitions for many groups — both local and national. The exhibitions always include a 3-minute introduction during which we try to sell the point of youth in this square dance activity. We cannot be sure of how or where a seed may be planted which may bring results.

There can be no more rewarding experience than working with a group of young people and giving them a framework of organization so that they, too, can participate in this hobby which we adults love so much.



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

## Pennsylvania

On October 15 over 20 callers and teachers formed a new caller-teacher organization to encompass the area of Northeastern and Central Pennsylvania and the adjacent Southern Tier of New York. Name — Penn-York Callers & Teachers Assn. (PYCTA). Their elected officers include John Kaltenthaler, Pres., Red Correll, V.P., Russ Tingue, Secy-Treas. Committee Chairmen include Gay Kast for Publications and Round Dance Coordinator; Charlie Harlan for Training and Record Reviews. A benefit dance to kick off the organization was held on Nov. 19 in Clarks Green. For further information, write Kaltenthaler at Box 277, Pocono Pines, Pa. 18350.

Ranchland's Flirts & Skirts and Ranchland Squares are sponsoring the 12th Annual March of Dimes Benefit Dance and Callers Jamboree, 3 to 8 P.M., Feb. 25, at Ranchland near Mechanicsburg.

— Tom Hoffman

Squaws and Paws will present their 6th Ann. Winter Carnival Square and Round Dance on Feb. 11 at Waldameer Park, Erie. Callers scheduled are Jack Jackson, Ralph Pavlik, Bud Redmond; LeVerne and Doris Reilly will be in charge of rounds. Write Orville Laraway, 1248 E. 38th St., Erie, Pa. 16504, to learn more.

— Alice Nason

## D.C. Area

Bachelor and Batchelorettes of the Greater Washington Area issue an invitation to their special dance on January 25, with Jim Schnabel calling, in the Main Concourse of the Pentagon. Parking is in South Lot at Pentagon,

Lanes 12 to 19. Jim Copeland is club caller and further information may be had by telephoning 768-6479.

The 1967-68 Hi-Level Series sponsored by the Square Dance Assn. of Montgomery Co., Inc., will be held on 2nd and 4th Saturday nights at the Bethesda-Chevy Chase High School Girls' Gym in Maryland. Callers and round dance leaders beginning Jan. 13 will be Les Chewning and the Geo. Gardners; Ed Sparrough and the Ray Appels; Nick Petrone; Paul Hartman and the LeRoy Starks; Jerry Higdon; Jim Heatwole and the Blackie Heatwoles; Linc Gallacher and the Geo. Gardners.

## New Jersey

February callers at the Hayloft in Asbury Park will be Al Brundage and Paul Andrews.

Six squares of Cali-Hoes of Asbury Park went on a Mystery Bus Ride to wind up dancing with the Rosebud Squares in Springfield, Pennsylvania.

— Bernice Bonsall

## New York

As a regular part of its schedule, Shufflin' Shoes of Binghamton, provides an hour-long exhibition of squares at the Broome County Infirmary. Altho' the patients do not join in the dancing, nodding heads and tapping toes, sparkling eyes and smiles, indicate their pleasure and appreciation.

Shirts 'n' Skirts, also of Binghamton, hosted Circle 8 Promenaders and Shufflin' Shoes at Hallowe'en. Art Cook, Don Allen, Lou Bimmler and Chuck Gotham kept the floor moving.

— Chuck Fitzgerald

For the purpose of bringing nationally-known callers to their area, The Pacesetters have been organized in Rockland County. Locale for the dances is Bear Mountain Inn at Bear Mountain; time is first Fridays. Frannie Heintz started things off in December. Call Tom Gill, (914) 357-1148 for more information.

— Doris Gill

## New Mexico

Enchanted Squares of Roswell will sponsor Marshall Flippo on Feb. 24 at the Wilshire Shopping Center in the Mall. On January 20, Tri-Vet Twirlers are bringing in Johnny LeClair at the same spot.

— Hubert Roe

## Texas

The 4th Annual Square Dance Festival will be held at Odessa on Feb. 23-24 with callers Bob Fisk and Jon Jones; John and Wanda Winter on the rounds. Ector County Coliseum will be the dance-scene.



# ROUND THE WORLD of SQUARE DANCING

Harmony Hoedowners of Amarillo observed their 2nd Anniversary with 16 squares dancing to the calling of Leroy King, E. B. Thompson, Randy Collison, Sid Perkins and Roy Johnson. Guests represented 14 clubs.

Don Franklin was the caller for the Wurst (that's right!) Dance on Nov. 11 in New Braunfels where they "celebrate the sausage!"

— *Johnny Mathis*

Tradewind Teens held their 2nd Annual Christmas Festival on Dec. 16 in Groves. MC in the afternoon was Carl Miller; the night dance was called by Andy Andrus.

— *Gene Pearson*

## Louisiana

The 2nd Annual South Lafourche Senior High School Physical Education Students' Square Dance Festival was held on Dec. 15 in Larose. This event is a continuation of the old Larose-Cut Off High School Festival now absorbed thru consolidation. It is open only to those physical education students participating in this unit as part of the requirements. Joe Lewis made his 17th appearance in Lafourche parish at the 1967 festival.

The Acadian Square Dance Council is formed of square dance clubs in the Deep South, to help promote square dancing, particularly in the Louisiana area. There are 8 member-clubs from one end of the State to the

Norman Merrbach of the Blue Star Recording Company, a square dance label, looks a happy man as he awards a Gold Record signifying one million record sales to his star caller-artist, Marshall Flippo. Come to think of it, Marshall looks happy, too.



other and guests are welcomed at the dances. Boots & Ruffles dance at Eunice on Mondays; Dixie Twirlers at Abbeville on Mondays; Paws & Taws at Lafayette on Tuesdays; Square Shooters at Jennings on Thursdays; Cast Offs at Baton Rouge on Thursdays; Promenading Eights at Jennings on Thursdays; and Circle Eight at Opelousas on Fridays.

— *Mrs. H. J. Meeks*

## Florida

What certainly must be one of the brightest, liveliest — and most authentic — of pictures of square dancing in the public press appeared on the front page of the Miami Herald This Weekend section on October 13. In color, several squares of dancers in action, photographed from behind the sombrero-ed caller, make a photograph that is bound to attract others into square dancing. Jean Wardlow, a Herald Staff Writer, wrote the accompanying front-page story.

— *Morey Hertzog*

## Germany

The European Association of American Square Dance Clubs selected as its officers for the 1967-68 season: Jay and Margaret Martin as Presidents; Mark and Aline Testa, V.P.'s; Dave and Lucille Fike, Secretaries; Ray and Betty Bentley, Treasurers. Publications Chairmen are Nick and Bertha Nichols and Publicity will be handled by Bob and Beverly Morris. The 1968 All-Europe Convention will be held over the Labor Day Weekend at Ramstein, Germany, and will be co-sponsored by the Skirts & Spurs of Vogelweh and the Cast Offs and Boots & Ruffles of Ramstein.

Kuntry Kuzins of Wiesbaden dance 5 squares at their weekly Wednesday dances in the American Community Center, with John Parker calling. John and his taw Fran have a large class on Monday nights sponsored by the Kuntry Kuzins. 35 couples were enrolled on September 25.

Last July the Kuzins were invited by the American Consulate at Dusseldorf to participate in Europe-Tag Day at Paderborn. It was the first time an American group was ever represented in this day of festival — a high honor indeed for the square dancers.

— *Veda V. Lucas*

## Colorado

The Leroy Franks and Jack Halfacres are permanent Wagonmasters of the Square Wheels Trailer Club, headquartered in Denver. In a combination of camping and square



Happy Twirlers Dick and Jean Westerfield pin an Oktoberfest button on Wisconsin's Governor Warren Knowles at the La Crosse Airport. The Governor had flown in from his capital for just this occasion. Two squares of dancers in Bavarian costume entertained with square dancing.



dancing, 7 weekend trips are planned each year during May and October to all parts of the State. In addition there is a cross-country trip, two weeks in duration, to points of interest in America including National Square Dance Conventions and historic sites. About 7 squares of dancers attend with their units, kids and dogs. The club has in its membership four local callers who assist in calling at these outings. The dates for the 1968 Square Wheels Caravans are April 6-13 to Carlsbad Caverns; June 16-28 to the National in Omaha and to the Black Hills. Write Halfacre at 3050 W. Harvard Ave., Denver, Colo. 80219.

#### **South Dakota**

Thru the efforts of the Black Hills Callers Assn., the Governor of South Dakota, Nils A. Boe, declared the fourth week of September as South Dakota Square Dance Week. Many special events were presented during this week.

— Lucille Schleuning

#### **Arizona**

The Ramada Inn at Tucson will echo to the gay sounds of the 20th Annual Southern Arizona Square and Round Dance Festival on January 19-21. Bobs Johnston and Van Antwerp will provide the calling; Jack and Darlene Chaffee will be on hand to cue the rounds. There will be many "extras" on the program and it is possible to learn more about them by writing to Bill Ford, 4271 E. Holmes, Tucson, Arizona 85711.

#### **Oregon**

New president of the Oregon Federation of

Square Dance Clubs is Dick Plane of Eugene. The organization plans two festivals of note for 1968: the first will be the Winter Festival on Feb. 2-3, Lane Co. Fairgrounds, Eugene; the second the Summer Festival on July 11-13 at Sheldon High School in Eugene.

— Mrs. Frank Kale

#### **Nebraska**

The Omaha Square Dance Callers will sponsor their annual Sweetheart Jamboree on Feb. 5 at Sokal Hall, Omaha. All proceeds will go to the 1968 Omaha National Square Dance Convention Working Fund. — Arlene Lapham

#### **Michigan**

January 21 is the date of the March of Dimes Benefit Square Dance sponsored by Boots and Sandals at Carter Junior High School, Clio. More information may be had from Ed Fraidenburg, 6279 Finch Lane, Flint.

— Elizabeth Kittle

#### **Indiana**

The Indiana Dancers Assn. are putting on a Membership All-Nighter Dance on January 28 at the Hayloft, Indianapolis.

#### **California**

"You Are Hereby Summoned to Appear" read the legal-looking folder which, upon opening, continued, "at Squares Limited 20th Anniversary Dance." This venerable San Fernando Valley club had its birthday party at McDonald's Barn in North Hollywood on October 8, with Arnie Kronenberger, for years a regular club caller, at the mike. — Joyce Munn





# MAC GREGOR

RECORDS

## **FLIP INSTRUMENTAL**

### **#2024 "DIESEL ON MY TAIL"**

Called by Allen Tipton



### **#2025 "STEEL MEN"**

Called by Ed Stephan



## **ROUND DANCES**

### **RD#6801-A "SWEETHEART WALTZ"**

Choreography by Pat and Louise Kimbley

### **RD#6801-B "SWINGING HAND IN HAND"**

Choreography by Al Rowland

## **LAST MONTH**

### **#2021 — "BEST GUITAR PICKER"**

Called by Tommy Stoye

### **#2022 — "LIGHT IN THE WINDOW"**

Called by Tommy Stoye

## **MUSIC BY FRANK MESSINA**

**ATTENTION: ROUND DANCE CHOREOGRAPHERS**  
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*Sets in Order*

# WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

*January 1968*

**W**E START OFF THE NEW YEAR with a short visit to South Acton, Mass., where we enjoy a good sampling of the calls that are so enjoyed by those who dance to Jim Mayo. As is the custom in this series, not all of the dance material is original but it is the type that Jim uses, both at home and in his travel calling activities.

Head gents and corner forward and back  
Make a right hand star  
Pick up your corner arm around  
Back out to make a ring  
Four men pass thru  
U turn back  
Four girls cross trail  
Around one man then pass thru  
Split the men  
Around one then pass thru  
Girls turn left single file  
Men pass thru  
Left allemande

Heads square thru  
Swing thru  
Turn by the right (Cast off three quarters)  
Balance  
Swing thru  
Turn by the right three quarters  
Balance  
Swing thru  
Turn by the right three quarters  
Balance  
Right and left thru  
Dive thru  
Swing thru double  
Step thru  
Left allemande

Heads swing thru  
Men run  
Wheel and deal  
Star thru  
Right and left thru  
Pass thru  
Swing thru  
Men run  
Couples circulate  
Wheel and deal  
Swing thru  
Men run  
Couples circulate  
Wheel and deal  
Left allemande

Heads half square thru  
U turn back  
Box the gnat  
Pass thru  
Half square thru  
U turn back  
Box the gnat  
Right and left thru  
Half square thru  
U turn back  
Box the gnat  
Right and left thru  
Dive thru  
Pass thru  
Half square thru  
U turn back  
Box the gnat  
Right and left thru  
Half square thru  
U turn back  
Box the gnat  
Change hands  
Left allemande

Promenade  
Heads wheel around  
Make a right hand star  
Heads center a left hand star  
Once around then  
Right and left thru  
Two ladies chain  
Half square thru  
On to the next  
Make a right hand star  
A full turn  
Heads center left hand star  
Once around then  
Right and left thru  
Two ladies chain  
Pass thru  
Left allemande

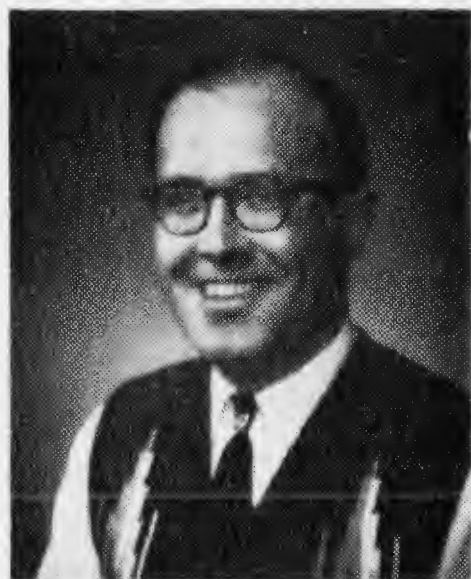
Heads lead right  
Circle to a line  
Spin the top  
Turn thru  
Centers pass thru  
Centers in cast off  
Spin the top  
Turn thru  
Centers pass thru  
Centers in cast off  
Spin the top  
Turn thru  
Centers pass thru  
Centers in cast off  
Right and left thru  
Cross trail  
Left allemande



Heads spin the top  
 Box the gnat  
 Walk by and circle to a line  
 Pass thru  
 Wheel and deal  
 Center four pass thru  
 Square thru  
 Wheel and deal  
 Center four pass thru  
 Square thru  
 Bend the line  
 Cross trail  
 Left allemande

Heads square thru  
 Step between the outside two  
 Cast off three quarters  
 Center two Frontier whirl  
 Cast off three quarters  
 Center two Frontier whirl  
 Cast off three quarters  
 Center two Frontier whirl  
 Cast off three quarters  
 Center two Frontier whirl  
 Cast off three quarters  
 Arch in the middle  
 Ends turn in  
 Box the gnat  
 Walk by left allemande

**JIM  
MAYO**



*There was a time, not too many years ago, when if the term "New England caller" was mentioned, one might expect a person attired in anything but Western wear calling the traditional contras and quadrilles of the New England area. The scene has changed in recent years, and the New England area is proud of its Western style of dancing and its fine Western style callers. One of those who has done much to dispel the old image, is our feature caller this month.*

*Jim is what we term a sincerely unselfish and dedicated individual. Much of his time has been spent working with caller's groups in his home area. He thinks and acts like a professional and recognizes the good that is continually being done by so many of the really top caller-leaders in the country today. It is estimated that nearly half of the club callers*

*in Southern New Hampshire and Vermont and in Northeastern Massachusetts have been directly exposed to his teaching. Needless to say, callers as well as dancers are impressed with the fine brand of calling and leadership Jim expresses.*

From an idea by Chet Smith, Boylston, Mass.

Heads swing thru  
 Box the gnat  
 Square thru  
 Swing thru  
 Box the gnat  
 Square thru  
 Bend the line  
 Just the ends slide thru  
 Same four half square thru  
 Do-sa-do  
 Everybody slide thru  
 Just the ends pass thru  
 Bend the line  
 Right and left thru  
 Roll away  
 Slide thru  
 Left allemande

Bruce Johnson of Santa Barbara, Calif. shared this with me.

Head ladies chain  
 Heads half square thru  
 Circle to a line  
 Forward eight and back  
 Square thru  
 Center two right and left thru  
 Star thru  
 Pass thru  
 Separate around two and  
 With the ends turn half way  
 Center two Frontier whirl  
 Forward eight and back  
 Box the gnat  
 Cross trail  
 Left allemande

Heads square thru  
 Swing thru  
 Spin the top  
 Right and left thru  
 Star thru  
 Dive thru  
 Pass thru  
 Swing thru  
 Spin the top  
 Right and left thru  
 Star thru  
 Dive thru  
 Pass thru  
 Left allemande

#### SPECIAL WORKSHOP EDITORS

Joy Cramlet . . . . .	Coordinator
Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor
Ken Collins . . . . .	Final Checkoff



Four ladies chain three quarters  
 Heads star thru  
 Pass thru  
 Star thru  
 Right and left thru  
 Pass thru  
 Ends trade  
 Centers run  
 Bend the line  
 Pass thru  
 Ends trade  
 Centers run  
 Bend the line  
 Star thru  
 Dive thru  
 Pass thru  
 Pass thru again  
 Left allemande

#### SWING AND STEP

By Bill Barton, Cornish Flats, New Hampshire

Head couples slide thru  
 Swing thru step thru  
 Swing thru step thru  
 Four men swing thru step thru  
 Centers in  
 Cast off three quarter round  
 Lines of four go forward and back  
 Men forward do-sa-do to an ocean wave  
 Balance step thru  
 Left allemande

#### KINDO

By John T. Lumpkin, Fairfax, Alabama

One and three right and left thru  
 Star thru pass thru  
 Do-sa-do the outside two  
 Swing thru  
 All eight circulate  
 Boys trade  
 Box the gnat change hands  
 Left allemande

#### SINGING CALL \*

#### SUMMER WIND

By Bill Green, Hacienda Heights, California

Record: Hi-Hat 353, Flip instrumental with Bill Green

OPENER, MIDDLE BREAK, ENDING

Four ladies chain then rollaway  
 And circle left  
 Now rollaway and circle left  
 Go round the set  
 Left allemande weave the ring  
 Until you meet again  
 Promenade her in the summer wind  
 FIGURE

Four ladies chain  
 Then one and three  
 Square thru you do  
 Count four hands do a do-sa-do  
 And then swing thru  
 Men will trade turn thru and then  
 Left allemande and promenade  
 Two sweethearts in the summer wind

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

#### YEAH

By Hayes Herschler, Colmar, Pennsylvania

One and three square thru  
 Four hands round in the middle you do  
 Right and left thru with the outside two  
 Turn 'em on around and dive thru  
 Right and left thru in the middle you do  
 Same two turn thru and then a  
 Left turn thru with the outside two  
 Inside two you box the gnat  
 Everybody U turn back  
 Allemande left

#### LAKEWOOD SPECIAL

By Chuck Raley, Lakewood, California

Heads lead right circle up four  
 Heads break line of four  
 Pass thru wheel and deal  
 Centers turn thru  
 Left swing thru with outside two  
 Centers run left bend the line  
 Pass thru wheel and deal  
 Centers turn thru  
 Left swing thru men run left  
 Bend the line box the gnat  
 Crosstrail  
 Left allemande

#### TURN THRU

By Dewey L. Glass, Montgomery, Alabama

First and third lead to the right  
 Circle up four and make a line  
 Turn thru, U turn back  
 Right and left thru  
 Crosstrail thru, left allemande

#### SINGING CALL \*

#### JUST LIKE ALL THE OTHER TIMES

By Jerry Haag, Cheyenne, Wyoming

Record: Wagon Wheel 205, Flip instrumental with Jerry Haag

FIGURE

Now join up hands and circle left you know  
 All the way 'til you get back home  
 Now one and three  
 You square thru and go  
 Round the corner with a do-sa-do  
 Make an ocean wave and  
 Balance up and back (swing thru)  
 Boys you trade and there  
 You box the gnat  
 Swing thru and the boys  
 Run right you know  
 Wheel and deal then eight chain and go  
 It's my fault that I have lost  
 I just couldn't see  
 If I'd been the man I should  
 I'd swing my corner see  
 Swing that corner and go  
 Left allemande  
 Come back and  
 Promenade the land  
 Life will be so empty from now on  
 Just like all the other times  
 You've gone

SEQUENCE: Figure twice for heads, Figure twice for sides



In our All-time favorites department this month is this challenging 2-step which first appeared in the June 1959 issue of Sets in Order. We salute it now.



### SIESTA IN SEVILLA

By Maryalice and John Hefeneider, Portland, Ore.

**Record:** Grenn 14026 and Capitol 4005

**Position:** Intro—Open Facing. Dance—Semi Closed.

**Footwork:** Opposite directions for M except as noted.

**Meas**

#### INTRODUCTION

**Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;**

**1-2** In OPEN-FACING pos wait 2 meas:

**3** Step bwd away from ptr on L, hold 1 ct, point R toe twd ptr, hold 1 ct;

**4** Step fwd on R turning to face LOD and taking SEMI-CLOSED pos, hold 1 ct, touch L to R, hold 1 ct;

#### PART A

**(Lady under) Fwd Two-Step; Fwd Two-Step; Turn Two-Step; Turn Two-Step;**

**1** In SEMI-CLOSED pos facing LOD do one fwd two-step L, R, L as (W does one diag fwd two-step R, L, R in front of M passing under joined hands twd COH) with M's L and W's R hands joined for this movement;

**2** Retain same hand hold and continue fwd in LOD with another two-step R, L, R turn— $\frac{1}{4}$  R face on the last step to end facing WALL as (W continues on around in one two-step L, R, L passing in front of M twd WALL and turning R face to end facing COH) and CLOSED pos;

**3-4** In CLOSED pos M facing WALL starting with L ft do two turning two-steps to end facing LOD in SEMI-CLOSED pos;

**(Lady under) Fwd Two-Step; Fwd Two-Step; Turn Two-Step; Turn Two-Step;**

**5-8** In SEMI-CLOSED pos repeat action of meas 1-4:

**Walk, , 2;; Point Fwd, —, Back, Close; Walk, , 2;; Side, Close, Cross, —; Side, Close, Cross, —;**

**9** In SEMI-CLOSED pos both facing LOD walk fwd two steps L, R (W fwd R, L);

**10** Point L fwd, hold 1 ct, step bwd on L, close R to L;

**11** Step fwd LOD on L, step fwd on R turning to face WALL and ptr (W fwd on R, fwd on L turning to face ptr) assuming LOOSE-CLOSED pos;

**12** In LOOSE-CLOSED pos step side twd LOD on L, close R to L, cross L IF of R (W side on R, close L to R, cross R IB of L);

**13** Step side twd RLOD on R, close L to R, cross R IF of L (W side on L, close R to L, cross L IB of R turning L face at end of cross to) assume BANJO pos M facing WALL;

**Banjo Arnd, 2, 3;; 4, 5, Turn (to SCAR),; Scar Arnd, 2, 3;; 4, 5, Turn (to SCP),;**

**14** In BANJO pos M facing WALL walk fwd and arnd L, R, L using a drag movement on the third step;

**15** Continue on arnd R, L, turning to SIDECAR while stepping on R (W turning to

SIDECAR while stepping on L) (The turn replacing the drag step);

**16** In SIDECAR pos M facing WALL walk fwd and arnd L, R, L again using the drag movement on the third step;

**17** Continue on arnd R, L turning into SEMI-CLOSED pos stepping on R (W blending to SEMI-CLOSED while stepping on L) both facing LOD;

**18-34** REPEAT ALL of PART A meas 1-17, ending in BANJO pos M facing LOD:

#### PART B

**Fwd, , 2;; Step, Close, Dip Fwd, —; Recover Turn (to SCAR), , Dip Fwd, —; Recover Face (to CP), , Dip Bwd, —; Recover, , Touch, —;**

**1** In BANJO pos M facing LOD walk fwd two steps L, R (W bwd R, L);

**2** Step fwd on L, close R to L, dip fwd LOD on L, hold 1 ct (W bwd on R, close L to R, dip bwd on R, hold 1 ct);

**3** Recover from BANJO dip stepping bwd on R and in same movement turn R face to SIDECAR pos to end facing RLOD, dip fwd RLOD on L (W recovers stepping fwd on L and turning R face to SIDECAR pos to end facing LOD, dip bwd on R);

**4** Recover from SIDECAR dip by stepping bwd on R and in same movement turn to face ptr and WALL taking CLOSED pos, dip bwd twd COH on L (W recovers stepping fwd on L and turning to face ptr and COH, dip fwd twd COH on R);

**5** In CLOSED pos M facing WALL recover from dip by stepping fwd on R, , touch L to R, hold 1 ct assuming LOOSE CLOSED pos;

**(Vine) Side, Behind, Side, Thru; Slow Pivot, , 2;; Turn Two-Step; Turn Two-Step (to SCP);**

**6** In LOOSE CLOSED pos M facing WALL do a four step vine down LOD side on L, cross R in back (W XIB also), side L, cross thru on R blending into CLOSED pos;

**7** In CLOSED pos M facing WALL starting with L ft do a slow pivot in two steps L, R to end M facing WALL;

**8-9** In CLOSED pos M facing WALL starting with L ft do 2 turning two-steps to end in SEMI-CLOSED pos both facing LOD:

**(Lady under) Fwd Two-Step; Fwd Two-Step;**

**10-11** Repeat action of meas 1 and 2 of PART A:

**12-22** REPEAT ALL OF PART B meas 1-11, ending in SEMI-CLOSED pos both facing LOD:

**1-17** REPEAT ALL OF PART A meas 1-17, ending in SEMI-CLOSED pos both facing LOD:

SEQUENCE: A, A, B, B, A, Tag Ending

**Ending:** Walk, , Face,; Side, Close, Dip Bwd, —; Recover, , Touch, —; (Vine) Side, Behind, Side, Thru; Pivot, , 2;; Turn Two-Step; Turn Two-Step;

**1** In SEMI-CLOSED pos facing LOD step fwd on L, fwd on R turning to face ptr and WALL in one movement taking CLOSED pos;

**2** In CLOSED pos facing WALL step swd on L, close R to L, dip bwd on L, hold 1 ct;

**3** Recover from dip stepping fwd on R into LOOSE-CLOSED pos touch L to R, hold 1 ct;



- 4 In LOOSE-CLOSED pos M facing WALL do a four step vine down LOD side on L, cross R in back (W XIB also), side on L, cross thru on R blending to CLOSED pos;
- 5 In CLOSED pos M facing WALL starting with L ft do a slow pivot in two steps L, R to end M facing WALL;
- 6-7 In CLOSED pos starting with L ft do two turning two-steps to end in SEMI-CLOSED pos facing LOD;
- 8-14 Repeat TAG ENDING meas 1-7 twirl W R face and ack.

### CAPRICE

By Edna and Gene Arnfield, Skokie, Illinois

**Record:** Grenn 14102

**Position:** Intro—Diag Open Facing. Dance—Closed M facing LOD.

**Footwork:** Opposite directions for M except as noted.

**Meas** INTRODUCTION

**Wait; Wait; Apart, Point, —; Together (to CP), Touch, —;**

1-2 In OPEN FACING pos M diag twd LOD and WALL wait 2 meas;

3 Step bwd away from ptr on L, point R toe twd ptr, hold 1 ct;

4 Step fwd on R twd ptr to CLOSED pos facing LOD, touch L to R, hold 1 ct;

### DANCE

**Fwd, Point, —; Back, Touch, —; (L) Waltz Turn; (L) Waltz Turn;**

1 In CLOSED pos step fwd on L, point R fwd, hold 1 ct;

2 Step bwd on R, touch L to R, hold 1 ct;

3-4 Starting fwd on L, do 2 L face turning waltzes to end in CLOSED pos facing LOD;

**Fwd, Point, —; Back, Touch, —; (L) Waltz Turn; (L) Waltz Turn;**

5-8 Repeat action of meas 1-4 except to end in momentary BUTTERFLY pos M facing WALL;

**Step, Swing, —; Change Sides, 2, 3; (Bfly) Thru, Side Behind; Side, Touch, —;**

9 From momentary BUTTERFLY blend to OPEN pos facing LOD M's R and (W's L) hand joined step fwd on L, swing R fwd, hold 1 ct;

10 Start diag across in front of W change sides stepping R, L, R turning R face (W turning L face under M's R and W's L hands) to end in BUTTERFLY pos M facing COH;

11 In BUTTERFLY pos cross L IF of R (W XIF also), side R, cross L IB of R (W XIB also);

12 Step side LOD on R, touch L to R, hold 1 ct;

**(RLOD) Step, Swing, —; Change Sides, 2, 3; (Bfly) Thru, Side, Behind; Side, Touch, —;**

13-16 From momentary BUTTERFLY blend to OPEN pos facing RLOD repeat action of meas 9-12 twd RLOD ending in BUTTERFLY pos M facing WALL;

**Waltz Balance L, 2, 3; Waltz Balance R, 2, 3 (to R hand Star); Star Waltz, 2, 3; (W Solo Spin) on**

**Around, 2, 3 (to Bfly);**

17 In BUTTERFLY pos M facing WALL step side LOD on L, R behind L (WXIB also), L in place;

18 Step side on R, L behind R (W XIB also), R in place taking a R Hand Star pos;

19 In R hand star pos starting M's L ptrs waltz fwd and around in 3 steps to end M facing COH;

20 M continues on around R, L, R as he gives W a lead into a (solo 1½ R face spin) by pushing her R hand to end in BUTTERFLY pos M facing WALL;

**Waltz Balance L, 2, 3; Waltz Balance R, 2, 3 (to R hand Star); Star Waltz, 2, 3; (W Solo spin) On Around, 2, 3 (to Bfly);**

21-24 Repeat action of meas 17-20 to end in BUTTERFLY pos M facing WALL;

**Step, Swing, —; Step (bk to bk), Touch, —; Waltz Around, 2, 3; Face (to CP), Touch, —;**

25 From BUTTERFLY pos blend to OPEN pos step fwd on L, swing R fwd, hold 1 ct;

26 Step fwd LOD on R turning L face (W R face) to a bk to bk pos releasing M's R and (W's L) hands and join M's L and (W's R) hands, touch L to R, hold 1 ct;

27 Retaining hand holds M's L and (W's R) step fwd COH on L (W fwd R twd WALL), around twd RLOD on R, close L to R completing turn to end M face WALL;

28 Step fwd on R (W fwd on L) twd ptr to CLOSED pos M still facing WALL, touch L to R, hold 1 ct;

**Dip Bwd, —, —; Manuv, 2, 3; (½ RF) Turning Waltz; (Twirl) Fwd Waltz, 2, 3 (to CP);**

29 In CLOSED pos M facing WALL dip bwd twd COH on L, hold 2 cts,;

30 Manuv stepping R, L, R to end facing RLOD and CLOSED pos;

31 Starting bwd on L do one R face turning waltz to end facing LOD;

32 Waltz fwd R, L, R as (W twirls R face under her R and M's L hand) to end in CLOSED pos M facing LOD;

DANCE GOES THRU TWICE

**Ending:** Doing meas 32 the second time thru W twirl R face diag out and twd WALL then step APART and POINT.

### WILLKOMMEN

(Welcome)

By Dot 'n Date Foster, Decatur, Illinois

**Record:** Hi-Hat 843

**Position:** Intro—Diag Open Facing. Dance—Semi-Closed facing LOD.

**Footwork:** Opposite directions for M except as noted.

**Meas** INTRODUCTION

**Wait; Wait; Apart, —, Point, —; Together (to SCP), —, Touch, —;**

1-2 In OPEN FACING pos M diag twd LOD and WALL wait 2 meas;

3 Step bwd away from ptr on L, hold 1 ct, point R twd ptr, hold 1 ct;

4 Step together on R to SEMI-CLOSED pos, hold 1 ct, touch L to R, hold 1 ct;



# DANCE

**Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Turn-In, —; Rock Fwd, —, Turn-Out, —;**

- 1-2 In SEMI-CLOSED pos facing LOD starting with M's L do 2 fwd two-steps in LOD;
- 3 Rock fwd on L, hold 1 ct, recover on R while turning in twd ptr M 1/2 R face (W 1/2 L face) to L OPEN pos facing RLOD, hold 1 ct;
- 4 Rock fwd RLOD on L, hold 1 ct, releasing hands recover back on R while turning out and around a half turn to end facing LOD and SEMI-CLOSED pos, hold 1 ct. The "rock-turn" is done by keeping the M's R ft and (W's L) in place and pivoting on that foot.

**Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Turn-In, —; Rock Fwd, —, Turn-Out, —;**

- 5-8 Repeat the action of meas 1-4:
- Fwd, Two-Step; Fwd Two-Step; Walk, —, 2, —; Pivot, —, 2, —;**
- 9-10 Still in SEMI-CLOSED pos facing LOD starting with M's L do 2 fwd two-steps in LOD;
- 11 Walk fwd 2 slow steps L, , R, and prepare to pivot R face;
- 12 Blend to CLOSED pos and do a R face couple pivot in 2 slow steps L, , R to end in SEMI-CLOSED pos facing LOD;

**Fwd Two-Step; Fwd Two-Step; (W twirl) Fwd, —, Turn 1/2 R, — (to Bfly Scar); Back, —, Back, —;**

- 13-14 In SEMI-CLOSED starting with M's L do 2 fwd two-steps in LOD;
- 15 As (W twirls R face under her R and M's L arm stepping R, L) M walks fwd LOD in 2 slow steps L, R while turning 1/2 R face (most of the turn is done on the second step) to end in BUTTERFLY-SIDECAR pos M facing RLOD;
- 16 In BUTTERFLY-SIDECAR pos M steps back in 2 slow steps L, , R,;

**(W under to Tamara) Bwd Two-Step; Bwd Two-Step; Rock Back, —, Recover, —; (Twirl L) Walk, —, 2, — (to L-Open);**

- 17-18 M facing RLOD starting with L ft do 2 two-steps backing up in LOD as (W turns R face in 2 two-steps without releasing hands to end in TAMARA pos both facing RLOD (the W's turn is done by raising the joined hands M's L and W's R and lowering the others as W prepares to make the turn in meas 17, during the 2nd two-step W makes a 1/2 R face turn under the raised hands to take Tamara pos forming a "window" with raised hands and the others joined behind the W's back;
- 19 Both facing RLOD staying in the TAMARA pos rock bwd LOD on L (W on R), hold 1 ct, recover on R, hold 1 ct;
- 20 Releasing M's R and (W's L) hands M walk fwd RLOD in 2 slow steps L, R as (W twirls L face in 2 slow steps R, L) to end in L-OPEN pos facing RLOD;

**Fwd Two-Step; (W Twirl L) Fwd Two-Step (to L-Open); Rock Fwd, —, Recover, —; Turn-In, —, 2, — (to SCP facing LOD);**

- 21-22 In L-OPEN pos both facing RLOD M starting with L ft do 2 two-steps twd RLOD as (W starting with R ft does a L face twirl in 2 two-steps making a complete turn to end) in L-OPEN pos both facing RLOD;
- 23 In L-OPEN pos both facing RLOD rock fwd on L (W on R), hold 1 ct, recover on R preparing to turn to SEMI-CLOSED pos to end facing LOD, hold 1 ct;
- 24 Turn in twd ptr step swd on L, hold 1 ct, turn on R to end facing LOD and SEMI-CLOSED pos;

**DANCE GOES THRU FOUR TIMES PLUS ENDING**

**Ending:** Apart (to Open), Step, Step, —; Face, Step, Step, —; Roll, —, 2, —; 3, —, Point, —;

- 1 Starting with L ft two-step balance apart to OPEN pos facing LOD;
- 2 Two-step balance together to face taking BUTTERFLY pos;
- 3-4 Release hands and roll LOD L face (W R face) in 3 slow steps L, R, L (W R, L, R) join M's R (W's L) hands point R twd ptr and ack.

## SINGING CALL\*

### LAY SOME HAPPINESS ON ME

By Ron Schneider, Olmsted Falls, Ohio

**Record:** Grenn 12095, Flip instrumental with Ron Schneider

OPENER, MIDDLE BREAK, ENDING

**Allemande left with the ol' left hand**

**Walk right by your own**

**Right hand round with the right hand girl**

**Left hand round your own**

**Men star right in the middle of the ring**

**One time round and then**

**Allemande left with the corners all**

**Weave around that big old hall**

**Weave it in and you weave it out**

**Meet do a do-sa-do**

**Allemande left with the corners all**

**And promenade you go**

**Lay some happiness on me**

**So the brighter side you'll see**

**Get back home and swing and whirl**

**Lay some happiness on me**

**FIGURE**

**Heads promenade outside you go**

**Half way around you know**

**Sides promenade outside that square**

**Three quarters round from there**

**When you're there you substitute**

**Pass thru in the middle of the square**

**Do a do-sa-do with the outside two**

**Make an ocean wave you do**

**Swing thru and box the gnat**

**Square thru three quarters round**

**Swing and whirl with the corner girl**

**Promenade her down**

**Lay some happiness on me**

**No more loneliness to be**

**Get back home with the pretty little girl**

**Lay some happiness on me**

**SEQUENCE:** Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.



## ELLIOTT'S CORNER

**I**T WOULD SEEM THAT A majority of today's square dancers will have little, if any, trouble with the newer figures — composed during the last six to twelve months. However, pull something out of the hat that was popular four or five years ago or longer, and watch the puzzled expressions as the floor falls into a million pieces. George Elliott has always believed that an "experienced" dancer is one who not only knows his share of the current crop of material, but is well versed in the solid groundwork as well. Here are some examples of "Mountain Style Do si do," but first, here's the way it goes: The man takes his partner by his right hand (her left) and left face twirls her across in front of him, (much like a cow-boy twirling a rope) then, without releasing hands, behind him and back to place. Often two twirls can be worked in without harming the timing.

Circle to the left go 'bout a mile  
Then do-si-do the mountain style  
Turn the girl like an old lasso  
Four ladies chain is what you do  
Turn the girl like you always do  
Then one and three you square thru  
Go all the way  
Sides divide and box the gnat  
Head couples Frontier whirl  
Find old corner and left allemande  
Partners all a right and left grand

Circle to the left go 'bout a mile  
Then do-si-do the mountain style  
Twirl the girl like an old lasso  
Four ladies chain is what you do  
Turn the girl  
One and three a right and left thru  
Turn the girl and  
Square thru three quarters round  
Sides divide and star thru  
Find old corner a left allemande  
Partners all a right and left grand

Circle to the left go 'bout a mile  
Then do-si-do that mountain style  
Twirl the girl like an old lasso  
Four ladies chain across you do  
Turn the girls and chain 'em back  
One and three go out to the right  
Circle four  
Head gents break and make that line  
Forward eight and back in time  
Now do-si-do that mountain style  
Twirl the girl like an old lasso  
Then across the set a right and left thru  
Face that two and trail thru  
Find old corner and swat the flea  
Pull her by  
Find your own  
Go right and left grand

Circle to the left go about a mile  
Then do-si-do the mountain style  
Turn the gal like an old lasso  
Four ladies chain is what you do  
Now one and three go forward and back  
Then star by the right  
On the inside of the track  
A right hand star in the  
Middle of the hall  
Back by the left to your corners all  
Pick up your corner an arm around  
Star promenade go round the town  
Hub back out a full turn around  
Circle up eight when you come down  
Circle to the left like you always do  
Those who can right and left thru  
The other four star thru  
There's old corner a left allemande  
Partners all a right and left grand

Circle to the left go 'bout a mile  
Then do-si-do that mountain style  
Twirl the girl like an old lasso  
Four ladies chain is what you do  
Turn 'em back to a right hand star  
Meet your own with a left elbow  
Then all four couple Suzy Q  
That's opposite right  
Back to your own a left hand 'round  
Opposite right a right 'round  
Back to your own a left hand swing  
Walk around your left hand lady  
Seesaw your pretty little taw  
Corners all a left allemande  
Partners right a right and left grand

Circle to the left go 'bout a mile  
Then do-si-do that mountain style  
Twirl your girl like an old lasso  
Four ladies chain three quarters do  
Turn the girl like you did before  
One and three  
Right and left thru across the floor  
Then two and four a right and left thru  
One and three star by the right  
In the center of the town  
Back by the left the other way 'round  
Pick up your corner an arm around  
Star promenade go 'round the town  
Inside four roll back one  
Star promenade  
Let's have a little fun  
Four men wheel around  
Then line up four  
Forward eight and back once more  
Arch in the middle ends duck thru  
Cross trail go round one  
Turn back a left allemande  
Partners all a right and left grand

Circle to the left go 'bout a mile  
Then do-si-do that mountain style  
Twirl the girl like an old lasso  
Four ladies chain three quarters do  
One and three go forward and back  
Same four pass thru and turn back  
Two and four pass thru and turn back  
Find old corner a left allemande  
Partners all a right and left grand



### **GORDIE'S NIGHTMARE**

By Tom Rinker, Omaha, Nebraska

Head ladies chain you do  
Head couples turn thru  
Separate go round one  
In the middle left turn thru  
Spin the top with the outside two  
Then turn thru bend the line  
Crosstrail and keep in time  
Left allemande

### **SQUARE AND CAST**

By Cal Lambert, Houston, Texas

Head ladies chain across the floor  
Four ladies chain a grand chain four  
Turn 'em left roll promenade  
Walk right along with a brand new maid  
Men roll in with a left faced whirl  
Promenade along with a brand new girl  
Head gents and the girl with you  
Wheel around and square thru  
Four hands around and when you do  
Center four swing thru  
Box the gnat across from you  
Come on back with a  
Right and left thru  
Then pass thru centers in  
Cast off three quarters around  
Star thru then double pass thru  
Cloverleaf and the center two  
Square thru three quarters 'round  
Left allemande

These two using the Weathervane figure were given us by Jim Lees, Nottingham, England.

Heads move up and back  
Spin the top let's have a little fun  
Balance there then the ladies run (to a)  
Elbow hook and a four in line  
Gents pick up your corner  
As she comes down  
Gals take your opposite around the town  
Turn that line it's a weathervane  
It's cloudy in the east  
And it looks like rain  
Break in the middle and bend the line  
Swing thru you're doing fine  
Now right and left thru two by two  
Dive thru pass thru  
Star thru cross the trail  
Left allemande

Heads move up and back  
Spin the top let's have a little fun  
Balance there and the ladies run (to a)  
Elbow hook and a four in line  
Gents pick up your corner go once around  
Gals pick up your partner  
Take 'em to town  
Turn it folks it's a weathervane  
It's cloudy in the east  
And it looks like rain  
Break in the middle bend the lines  
Swing thru you're doing fine  
Square thru three quarters round  
Allemande left as you come down

### **TRADE CIRCULATE**

By Joe Barcelow, Ionia, Michigan

Heads square thru  
Swing thru ends circulate  
Centers trade  
Swing thru  
Ends circulate centers trade  
Swing thru  
Boys run wheel and deal  
Left allemande

### **TURN THE WHEELS**

By Bob Kent, Warwick, Rhode Island

From promenade or lines  
Heads wheel around  
Right and left thru the couple found  
Now turn thru  
Wheel and deal double pass thru  
Centers in cast off three quarter  
Now turn thru  
Wheel and deal double pass thru  
Centers in cast off three quarter  
Now turn thru  
Wheel and deal centers left turn thru  
Partner right  
Right and left grand

### **SINGING CALL\***

### **I'LL COME RUNNIN'**

By Bob Page, Hayward, California

Record: Scope 507, Flip instrumental with Bob Page

OPENER and MIDDLE BREAK

Join hands circle left  
Go walkin' round the town  
Allemande left that corner  
Then weave around the ring  
Go in and out and when you meet her  
Box the gnat  
Four ladies promenade the track  
Home you go box the gnat  
To the corner go  
Allemande left that corner  
Come on back and promeno  
I'll be around if your new love  
Turns you down and  
I'll come runnin' to you

FIGURE

Head two ladies chain to the right  
Turn the girls and then  
Heads to the middle  
Star twirl my friend  
Right and left thru with the outside two  
Turn 'em star thru  
Dixie style to an ocean wave  
Rock it to and fro  
Girls trade boys trade  
Swing the girl for me  
Allemande left your corner  
Promenade this honey bee  
I'll be around if your new love  
Turns you down  
And I'll come runnin' to you

SEQUENCE: Opener, Figure for heads, Figure for sides, Middle break, Figure for sides, Figure for heads.



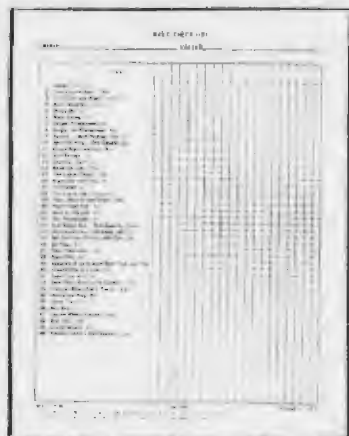
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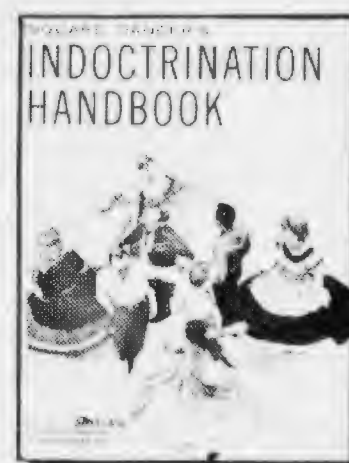
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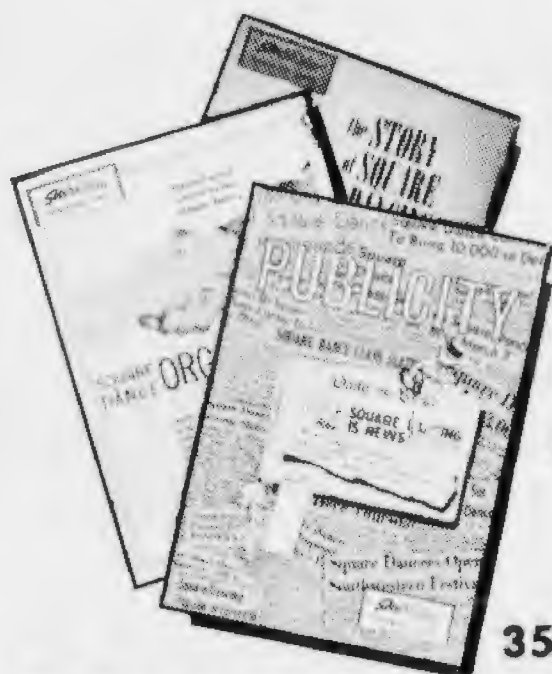
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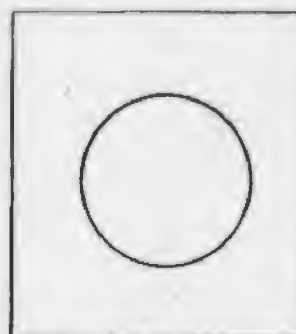
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BRUCE JOHNSON



EARL JOHNSTON



PAUL AND EDNA  
TINSLEY

(Letters, continued from page 3)

the Walk Thru. A pat on the back for the editor.

A point we would like to bring up—we believe that the festival workshops in round and square dancing should be a combination affair. Too many times it seems to be a tendency to separate square dancers and round dancers at all levels, which I think is a bad situation for the movement in general.

Another point on which I would like to hear opinions from others. Records. Some labels are

using such thin records that they are almost useless in my opinion. I have bought new records that didn't hold up for the third play-thru—on several labels... It isn't the player, either, as I have a very good Hilton set with a new head and needle...

Martin Schweers  
Pueblo, Colo.

Dear Editor:

I am just starting my second year of instructing and calling and this past summer I purchased the LP by Bob Ruff and Jack Murtha,

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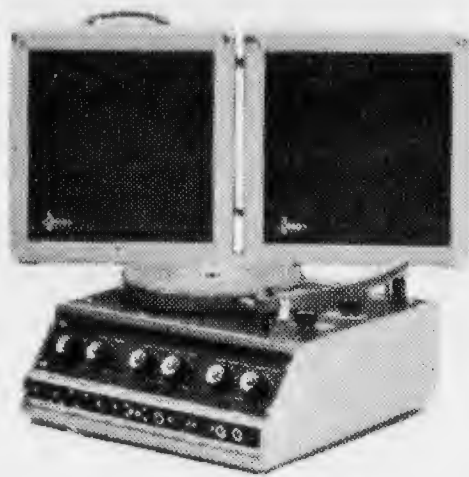
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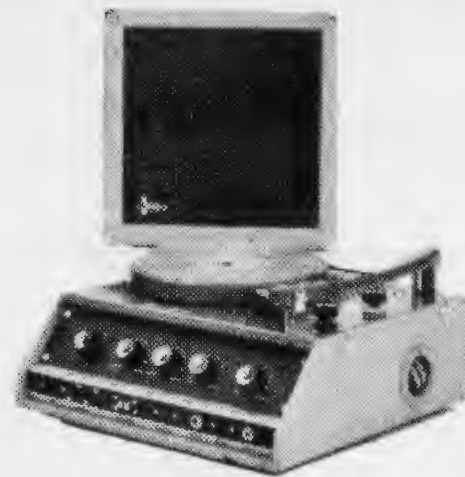
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E. E. Elkington  
 Brandon, Man., Canada

We are delighted that the Bob Ruff teaching series on record is proving to be a help to callers; the number who have written in leads us to believe that we can do more in this particular form of caller help.—Editor

Dear Editor:

We noted with pleasure the ad in the October issue of S.I.O. on page 51. Wow! It's really great to see an ad like this one and we wholeheartedly wish this young caller all the success in the world on his first go-round for a tour.

This is what the square dance picture needs. Callers who wish to tour should give the dancers and the folks who do the booking-in of traveling callers a chance the first round to see and hear what the caller has to offer . . .

We just want to say that this man must have

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11-7

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had some real good advice and/or he is a real down-to-earth caller who understands square dancing people. We hope he can come our way soon and dance with us at the Old Ox-Bow Hall here in St. Petersburg...

Jim and Noriene Pearson  
St. Petersburg, Fla.

Referring to Jim McCall's ad in which he gives his itinerary and his rates, we're quite interested in what you have to say about the traveling caller who is just starting out. Perhaps this will encourage others to "see the world." —Editor

Dear Editor:

Brandingirons are always made backwards or the brand would be backwards. I think the iron as shown on the cover of the October S.I.O. is a great idea and that all clubs should have one. Ours does.

Rocky Jones  
Cave Junction, Ore.

You are so right! We goofed that time. Non-Westerners may not notice the error but thanks for your thoughtfulness in dropping us the note. We'll show it to our artist! —Editor

## Square Dance Shoes by Sunset



### ANKLETTE

This two-way strap can be worn around the ankle or changed to be worn over the instep. You make the decision.

Black & White \$6.95

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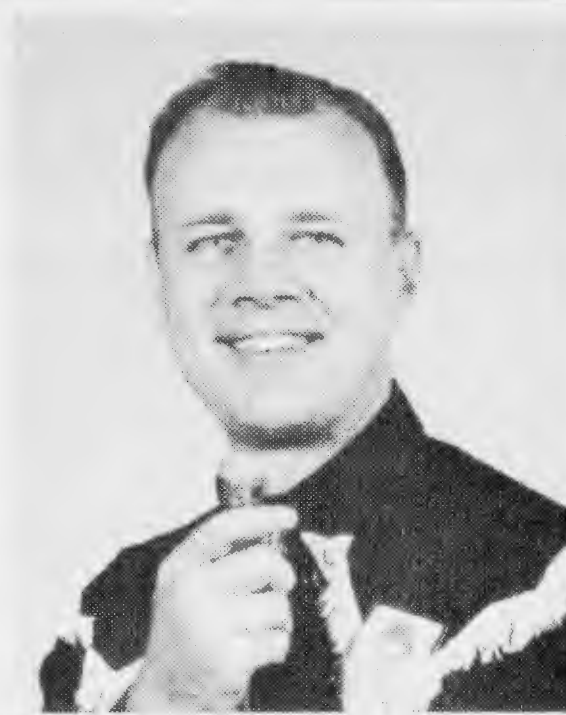
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**RB 101 and RB 102**



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**Phone 638-7784**

Dear Editor:

I would like to recommend that each club list their name and officers' phone numbers in the yellow pages of their directory under "Clubs." This would make it much easier to locate clubs in areas you are visiting on an impromptu trip.

Earl C. Mirus, Jr.  
 Manteo, N.C.

And don't forget the **Sets in Order Square Dancers Guide**, which provides just such information for traveling square dancers. A new one will

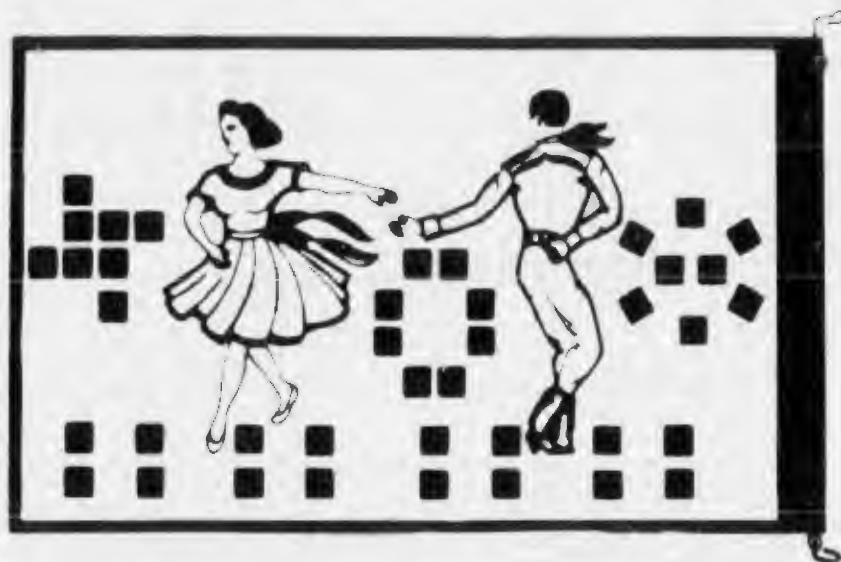
be out in February. —Editor

Dear Editor:

I would like to thank all the dancers and callers in our Puget Sound area who have been so kind to me and my family since the sudden passing of my husband Archie, a caller in this area for over 10 years. He had just been elected to the presidency of the Puget Sound Callers and Teachers Assn. We are very grateful to all our friends.

Donna Tanner, Seattle, Wash.

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Dear Editor:

... I am constantly asked to call for a square dance but when I get to the place it is to find that hardly anyone has ever done any square dancing before... I must say that, "The Fundamentals of Square Dancing" by Bob Ruff and Jack Murtha is a wonderful record and should be a great help, especially in teaching youngsters...

H. Palfreman  
Scarborough,  
Yorkshire, England

Dear Editor:

Thanks to your notice in S.I.O. we wrote to Liz Pinkerton and Ray Moore and ended up arranging our Hawaii vacation to include the Aloha State's 4th Annual Square Dance Festival in Waikiki. We had a ball dancing to the calling of Dick Houlton and about 8 local callers of whom we remember particularly Mac McFarland, Bill Mueller and Ken Jones. We were also able to attend 4 local club dances with the Diamond Heads 'n' Sides, the Hickam Promenaders, the Koral Kickers and the Pine-

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Bob Page



Sc. 507 — I'll Come Runnin'

Johnny LeClair



Sc. 508 — We'll  
Swing at the  
Square Dance  
Tonight

## WISH YOU

## A

Arnie Kronenberger

(To Come)



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## NEW YEAR

Jim Mayo



Sc. 501 —  
There'll  
be a  
Square  
Dance  
Here  
Tonight

Sc. 506 —  
Grand  
Old  
Flag

Tommy Cavanagh

Sc. 503 —  
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Joe Lewis



Sc. 504 — Don't  
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### WHAT IS THE "FUN"?

John Minton gives a charming definition in Square High Lights, published by the Lima (Ohio) Callers Assn. He says, "The fun of square dancing is very complex and manifold. It involves being with a number of friends and acquaintances whose company we enjoy. It comes from the excitement in the caller's

voice; the whoops and squeals of happy dancers. It derives from the intricate patterns of the dance and successful execution of these patterns. It is found in the sounds and rhythms of the music which is background and timing for the dance. It's the fun of talking; snacking on the refreshments; looking at the colorful clothing; admiring pretty faces and handsome ones, too. It's people and colors and happy sounds and smells of perfume — rhythms, rimes and tunes, a kaleidoscope of changing patterns that touch and stimulate all the senses."

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The  
**CALLER  
OF THE  
MONTH**



*John Winton — West Vancouver, B.C., Canada*

**J**OHN WINTON STARTED SQUARE DANCING in 1948 while he was attending the University of British Columbia. After he began teaching school in 1950 he also began calling for a high school student club. The following year he was asked to call for an adult club, Vancouver Heights Club in North Burnaby, B.C., and he is still calling for them every Saturday night.

His current schedule also includes calling an additional two nights a week for the Round-Ups in Vancouver and the Weavers Club in North Vancouver, for which John has called since 1954 and 1955, respectively. He also conducts beginners square dance classes and round dance classes.

In 1966 John and his wife Sylvia organized and conducted a group of 105 dancers to Hawaii, a real highlight in their enduring square dance experience.

John did the afternoon workshop and Saturday evening program at the Central Alberta Square Dancers Assn. Centennial Weekend in Red Deer, Alberta, last May and he was a featured caller at the Far West Square Dance Convention in Seattle. Since then he has been calling once a month for a Seattle club.

For the past ten years John has worked for



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Calif. 95824

**Manning Smith** — 113 Walton,  
College Station, Texas

**The Promenade Shop**—2415 Parchmont,  
Kalamazoo, Mich. 49004

the Kerrisdale Community Centre in Vancouver as square dance program director, arranging for out-of-town callers on fourth Saturdays of each month. Many of the callers featured have been calling artists on Sets in Order records. John also serves as square dance program director for summer shows on the local channel 8 T.V.

John and Sylvia represent a steady pattern of fealty to the square dance hobby over the years, taking on added strength with each new duty and enjoying every one.

(Continued from page 5)

homes and juvenile delinquency and even crime on the part of those who have nothing worthwhile to do.

"The spirit of the square dancers was such that there was no unbecoming conduct, no need for police supervision.

"The dancers had a built-in philosophy of friendliness, of good fellowship, of adjustment to the troubled times in which they live . . .

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*Emmett and Monette Courtney —  
North Hollywood, Calif.*

**T**HE COURTNEYS HAD NEVER SEEN any square dancing outside of the movies when, in 1953, they got together with some friends and a record that started, "So you want to learn how to square dance." That was their entry into a hobby of which they've never grown tired. They soon found they needed a caller and so began their allemande lefts in earnest.

Round dancing was pretty to watch, they thought, but too much work to remember, so they square danced happily for two years and then it happened. They fell in love all over again — this time with round dancing and went into one of Frank Hamilton's beginner classes. This was in Alhambra, Calif. and in 1958 Emmett and Monette moved to North Hollywood in the San Fernando Valley.

New friends were made; new dances learned. The Courtneys were asked to teach just "a few friends," a familiar line. Their first class in 1960 opened with 30 couples and the Courtneys were appalled and frightened. Monette was the instructor; Emmett avows he was "there to make the coffee." Their first public appearance was to M.C. the rounds for the A-Square-D Spring Festival the following year. Their Emmonette Dancers were featured. Since then they have worked closely with A-Square-

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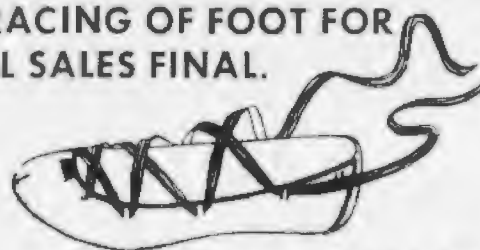
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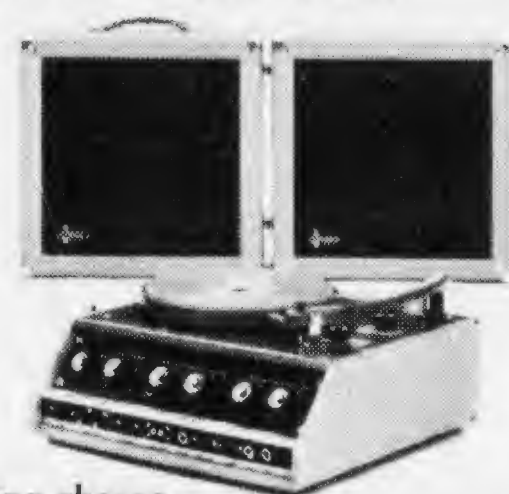
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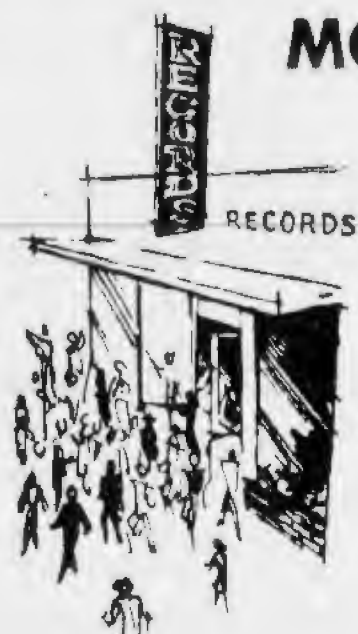
In 1963 an automobile accident and injury to Monette's back changed the pattern. Emmett tried his hand at the teaching and has been the instructor since — "with Monette there to keep me straight."

This activity has become the Courtneys' way of life and they help to perpetuate it by conducting two beginner classes each year along with their two other groups. They have authored several round dances, their latest being the lovely Waltz of Dreams.

**DEADLINE  
CHANGES**

All general news, including date book listings, items for Round the World of Square Dancing and other news notes, should be in Sets in Order's hands by the end of the first week of the month — two months prior to publication. Material to be listed in the March Sets in Order should be in our hands by Friday, January 5.

Datebook listings will run from the first day of the issue month thru the 15th of the following month.



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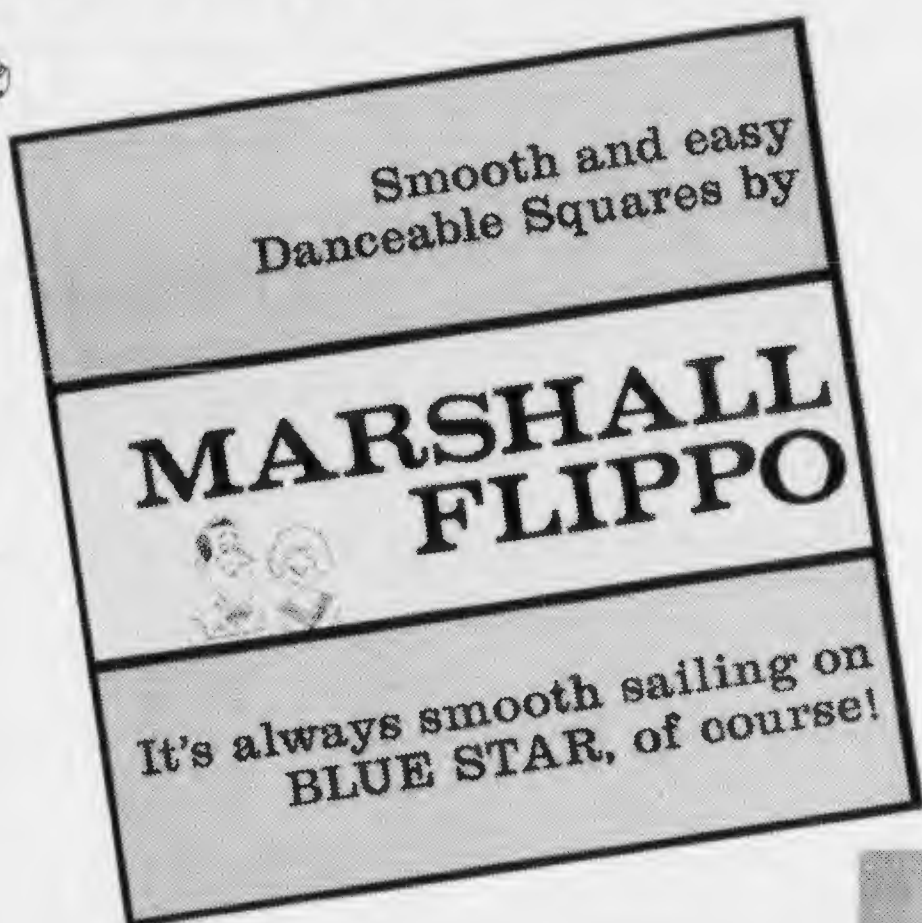
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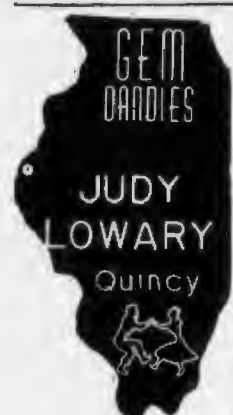
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(Record reviews, continued from page 6)

**Comment:** Lively music and an intermediate quick step routine for experienced dancers. Eight measures are repeated.

**RAG DOLL** — Flip side to the above

**Music:** Dick Cary — Piano, Accordion, Clarinet, Guitar, Bass, Saxophones

**Choreographer(s):** Lu and Toni Delson

**Comment:** Ragtime music and smooth flowing two-step routine that is easy and has several parts repeated.

**MEMPHIS TWO-STEP** — Windsor 4730

**Music:** Windsor — Saxophones, Trumpets, Piano, Guitar, Drums, Bass

**Choreographer(s):** Bill and Elsy Johnson

**Comment:** A big band instrumental and an easy, medium speed two-step with half the routine repeats.

**STERLING SILVER** — Flip side to the above

**Music:** Windsor — Organ, Violins, Drums, Bass, Saxophones, Trumpet, Trombone

**Choreographer(s):** Ev and Amy Kuhn

**Comment:** A slow but not difficult waltz routine and excellent music to a big band. Twelve measures are repeats.

## HOEDOWNS

**SALLY JOHNSON** — Blue Star 1817

**Key:** G

**Tempo:** 130

**Music:** The Hunters — Violin, Drums, Guitar, Bass

**SNOW BIRD** — Flip side to the above.

**Key:** G

**Tempo:** 130

**Music:** The Hunters — Guitars, Drums, Bass

**Comment:** Traditional style hoedowns with heavy "up beat."

Rating: ☆☆

## SINGING CALLS

**SWEET MISERY** — MacGregor 2020

**Key:** F-G

**Tempo:** 129

**Range:** High HC

**Caller:** Tommy Stoye

**Low LC**

**Music:** Standard 2/4—Saxophones, Piano, Drums, Trumpet, Guitar, Vibes, Accordion, Bass

**Synopsis:** (Break) Circle — rollaway — circle — allemande — do-sa-do — men star left — partner right — allemande — promenade (Figure) Heads promenade halfway — do-sa-do — star thru — right and left thru — rollaway — do-sa-

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do — turn thru — swing corner — allemande — promenade.

**Comment:** A smooth instrumental and tune. The dance patterns are standard.

Rating: ☆☆

## RAGTIME SQUARE — Windsor 4883

Key: F Tempo: 134 Range: High HC

Caller: John Shallow Low LC

Music: Ragtime 2/4 — Piano, Clarinet, Banjo, Guitar, Bass, Drums

**Synopsis:** (Break) Ladies promenade — swing — circle — allemande — weave — do-sa-do — promenade — (Figure) Heads lead circle to a line — right and left thru — star thru — right and left thru — square thru three quarters — allemande — turn thru — allemande — swing corner — promenade.

**Comment:** A new dance routine to a re-release of an excellent instrumental "Ragtime Piano." The updated figure is fast moving and standard.

Rating: ☆☆

## I'LL COME RUNNIN' — Scope 507\*

Key: A-B Flat Tempo: 130 Range: High HC

Caller: Bob Page Low LA

Music: Western 2/4 — Multiple Guitars, Vibes, Drums, Bass

**Synopsis:** Complete call printed in Workshop.

**Comment:** A fast moving country tune and close timed contemporary dance patterns.

Rating: ☆☆☆

## HAIR OF GOLD — Blue Star 1819

Key: D Tempo: 129 Range: High HA

Caller: Al Brownlee Low LA

Music: Western 2/4 — Guitars, Trumpet, Organ, Drums, Bass

**Synopsis:** (Break) Allemande — partner wrong way thar — box the gnat — pull by — alle-

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Fifty-one dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-December.

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mande — weave — do-sa-do — promenade —  
(Figure) Head ladies chain — heads promenade  
halfway — square thru — do-sa-do — swing  
thru — turn thru — swing thru — swing —  
promenade.

**Comment:** A standard but wordy tune and a fast  
moving dance using standard basics.

Rating: ☆

**LAY SOME HAPPINESS ON ME — Grenn 12095\***

**Key:** E Flat **Tempo:** 124 **Range:** High HB

**Caller:** Ron Schneider **Low LD**

**Music:** Western 2/4 — Banjo, Piano, Drums, Bass,  
Guitar

**Synopsis:** Complete call printed in Workshop.

**Comment:** The wordy tune and good active dance  
patterns make this seem faster than it is.  
Dancers like it.

Rating: ☆☆☆

**SING A LITTLE SUNSHINE SONG —**

**MacGregor 2019**

**Key:** G **Tempo:** 128

**Range:** High HD

**Caller:** Tommy Stoye

**Low LA**

**Music:** Western 2/4 — Trumpet, Accordion, Ban-  
jo, Piano, Drums, Bass

**Synopsis:** (Figure four times) Ladies chain—heads  
promenade half way — sides right and left  
thru — four couples promenade half way —  
heads right and left thru — cross trail — do-sa-  
do corner — swing thru — girls circulate —

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**Comment:** A good instrumental with good basic routine.

Rating: ☆+

**OLD FASHIONED LOVE** — Lore 1097

**Key:** C **Tempo:** 127 **Range:** High HC  
**Caller:** Johnny Creel **Low LC**  
**Music:** Western 2/4 — Violin, Guitars, Clarinet, Drums, Bass, Piano

**Synopsis:** (Break) Circle — allemande — partner right — men star left — box the gnat — pull by — allemande — weave — promenade (Figure)

Four ladies chain — heads right and left thru — slide thru — pass thru — right and left thru — dive thru — square thru — sides divide slide thru — corner swing — promenade.

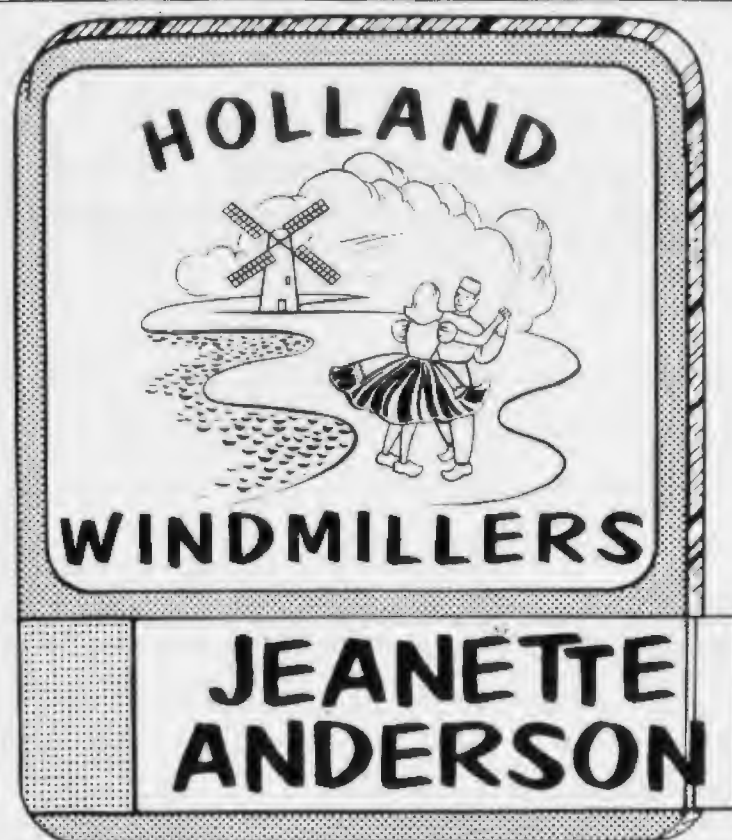
**Comment:** A good piece of music previously released on Blue Star. The dance is smooth flowing and well timed.

Rating: ☆☆

**POOR MAN'S RICHES** — Windsor 4882

**Key:** C **Tempo:** 123 **Range:** High HC  
**Caller:** Bill Ball **Low LC**  
**Music:** Western 2/4 — Multiple Guitars, Drums, Bass

**Synopsis:** (Break) Men star right — back by the left — partner catch all eight — allemande thar



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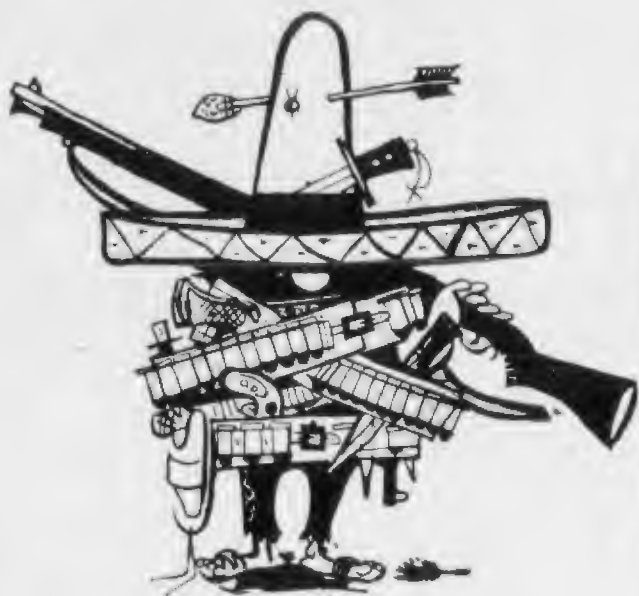
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LH-165 I'LL TAKE CARE OF YOUR CARES Flip/Inst. Caller: Ralph Silvius

### LATEST RELEASES ON LONGHORN

LH-164 TURN OUT THE LIGHTS—Flip/Inst. Caller: Red Warrick

LH-163 OH! HAPPY LUCKY ME Flip/Inst. Caller: Bailey Campbell

LH-162 HONEY BEE Flip/Inst. Caller: Red Warrick

LH-161 NINETEEN MINUTES TO GO Flip/Inst. Caller: Bill Peters



### NEW SQUARES ON BELCO

B-110 SPINNING WHEEL Flip/Inst. Caller: Johnny Hozdulick

B-111 WHY DO YOU TREAT ME LIKE YOU DO Flip/Inst.  
Caller: Walt McNeel

### NEW ROUNDS ON BELCO

B-225 FADED LOV' Two-Step By: Charlie & Bettye Procter

SOUTHTOWN U.S.A. Two-Step By: Irv & Betty Easterday

B-226 JEALOUS COLD CHEATIN' HEART

Two-Step By: John & Wanda Winter

MY GAL COUNTRY STYLE Two-Step By: Vern & Ruth Smith

These records available at the dealers listed on pages 51 and 53



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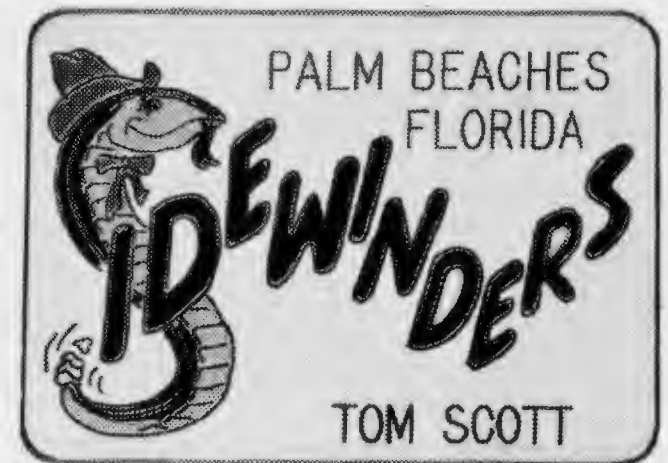
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heads wheel — star thru — swing thru — men  
run — wheel and deal — pass thru — swing  
corner — promenade.

**Comment:** An instrumental featuring guitars, a  
smooth tune and routines that are close timed  
and standard.

Rating: ☆☆

### SUMMER WIND — Hi-Hat 353\*

**Key:** E Flat **Tempo:** 127

**Caller:** Bill Green

**Music:** Calypso 4/4 — Clarinet, Accordion, Trum-  
pet, Piano, Guitar, Drums, Bass

**Range:** High HC  
Low LC

**Synopsis:** Complete call printed in Workshop.

**Comment:** Subtle calypso music and a smooth  
flowing contemporary dance make this a good  
change of pace offering.

Rating: ☆☆☆

### LITTLE BU BU — Blue Star 1818

**Key:** C

**Tempo:** 136

**Range:** High HE  
Low LE

**Caller:** Jerry Helt

**Music:** Western 4/4 — Piano, Banjo, Bass

**Synopsis:** (Figure twice) Allemande — grand right  
and left — turn back wrong way grand — pass  
partner — four couples right and left thru —  
four couples Susie Q — four couples cross trail  
thru — allemande partner right — allemande  
right hand lady — wrong way grand — face

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square pass thru — U turn back — head ladies chain left — head men chain right — chain back do-sa-do corner — seesaw partner.

**Comment:** Tune is "After You've Gone." This is intended to be cued in quadrille style. It is too high a key to sing for most callers. A good dance to use in developing timing.

Rating: ☆+

### COME ON OVER — Grenn 12096

**Key:** F **Tempo:** 129 **Range:** High HD Low LC  
**Caller:** Earl Johnson  
**Music:** Western 2/4—Piano, Banjo, Guitar, Drums, Bass

**Synopsis:** (Break) Allemande — box the gnat — ladies promenade — swing — circle — alle-

mande — weave — do-sa-do — promenade (Figure) Heads square thru — do-sa-do — swing thru — boys run — wheel to other side — wheel and deal — dive thru — star thru — cross trail — swing corner — promenade.

**Comment:** Lively well played music and a well timed dance.

Rating: ☆☆

### JUST LIKE ALL THE OTHER TIMES — Wagon Wheel 205\*

**Key:** C **Tempo:** 120 **Range:** High HB Low LC  
**Caller:** Jerry Haag  
**Music:** Western 2/4—Guitars, Bass, Drums, Piano

**Synopsis:** Complete call printed in Workshop.  
**Comment:** Excellent music and a well timed and

# TOP



## GRENN

### NEWEST ROUNDS

GR 14106

"WALTZ TIME" by Eddie Palmquist & Audrey Van Sickle

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- 14104 Sugar Baby/Orange Blossoms
- 14103 Dream Lover/Lucky Star
- 14102 Caprice/Near You

### RECENT HOEDOWNS

- 12894 Cinnamon Twist/Sayou
- 12885 Trail Ridge/Tubthumper
- 12883 Rock Fall/Tomahawk
- 12880 Kickin' It Up/Cornfield Roller

## TOP

### NEWEST FLIP SQUARES

25161 "CHINATOWN" by Ralph Kinnane

25162 "HUMPTY DUMPTY HEART" by Ben Baldwin, Jr.

### RECENT SQUARES

- 25160 I'll Come Running — Peterson
- 25159 Boston Jail — Keys
- 26158 Hillbilly Fever — Bauer
- 25157 She's Gone Gone Gone — Blickendorfer

- 25156 Further on Down Road — Williams
- 25155 These Boots — Bohn
- 25154 Walk in Black Forest — Hendrickson
- 25154 Bimbo — Keys

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interesting dance. This is much slower than standard but can be increased in speed without hurting the dance.

Rating: ☆☆☆+

**TAKE ME ALONG — Bogan 1208**

Key: G Tempo: 124 Range: High HC  
Caller: Cal Lambert Low LB

Music: Western 2/4 — Piano, Accordion, Violin, Drums, Bass

Synopsis: (Break) Four ladies chain — chain back — do-sa-do corner — see saw partner — men star right — allemande — do-sa-do — men star left — star promenade (Figure) Heads star thru — do-sa-do — back out between sides — pass thru — ends trade — centers U turn — circle —

allemande — grand right and left — promenade.  
Comment: A good tune and dance patterns offer contemporary basics.

Rating: ☆+

**NEAR YOU — Bogan 1207**

Key: D Tempo: 129 Range: High HC  
Caller: Keith Thomsen Low LC

Music: Western 2/4 — Piano, Violin, Guitars, Drums, Bass

Synopsis: (Break) Ladies chain three quarters — circle — allemande — allemande thar — slip the clutch — allemande — do-sa-do — promenade — (Figure) Head ladies chain — star thru — pass thru — right and left thru — dive thru — star thru — half sashay — do-sa-do — spin the



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top — pass thru — swing — promenade.

**Comment:** Another re-release of an old standard tune to a new figure. The music is smooth, the dance patterns contemporary and well timed.  
Rating: ☆☆

**TONIGHT CARMEN — Square Tunes 107**

**Key:** B Flat      **Tempo:** 127      **Range:** High HB  
**Caller:** Bob Dubree      **Low LB**

**Music:** Country 2/4 — Multiple Guitars

**Synopsis:** (Break) Ladies chain — circle — half sashay — circle — rollaway — weave — do-sa-do — allemande — promenade (Figure ) Ladies chain — heads do-sa-do — star thru — pass thru — swing thru — boys run — wheel and deal — dive thru — square thru three quarters — swing corner — promenade.

**Comment:** A good country tune played in country style. The dance patterns are standard, close timed and fast moving.

Rating: ☆+

**GEMS FROM THE AREA PUBLICATIONS**

*From Calico Squares — Alliance, Ohio*

*Square Dance Workshops...* On Sunday afternoon, Reath Blickendorfer proved to us just how mixed up a caller can be. First he must have thought we were in school studying elementary arithmetic because he kept yelling *round off*. He finally gave up and took us out to recess so we could *spin our top* and every so often he would call a *dixie spin* (must have been for the benefit of the southern dancers). To make the game a mixer he had us doing  $\frac{1}{4}$  tops,  $\frac{1}{2}$  tops, trade, run, circulate and split circulate. Just when we were having fun being children, he pulled some magic and plunked us into something resembling the military service. It had to be the Army because he was sure trying to teach us something about K.P. He kept calling *pare*, *peel* and, when we were getting pretty good at that, he threw in a calisthenics movement which he called *bend*. Regardless of how mixed up Reath must have been, it was an excellent workshop.

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*A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.*

## EXPERIMENTING WITH EXISTING BASICS

**T**HE CHALLENGE OF GETTING the most out of the many fine movements available to us in square dancing, provides us with good workshop material. All too frequently we have limited exposure to a movement, and when the particular call comes to us in an unexpected manner we falter, often breaking up the square.

To know what *you* do in executing any particular basic is important. The person beside you may be doing something a little different than you expect, but if the call is well thought out by your caller ahead of time, and if you and the others each know the role you are to play, you will often be surprised with the results.

This is true with such common movements as the Wheel and Deal, with Run and Trade figures coming at unexpected times and in unusual set-ups, and it is really the secret of much that is enjoyable in the activity.

Recently we took a look at "centers in cast-off three quarters." We realized that few would have trouble if the movement was called following a double pass thru with the couple in the lead facing out, and with the couple directly behind them squeezing into the center. We showed a variation that often stumps even the experienced dancer by starting from an eight chain thru position, and having those in the center squeeze in between those on the outside so that we had a two faced line, with those on the outside facing in, and those in the center facing out.

Now we have another example that once again starts from an eight chain thru position (1). The dancers may either move up into an Ocean Wave or do a Do Sa Do to end in an Ocean Wave formation (2). From this position, try the cast off three quarters. Logically, those on the outside would hold their position, while those in the center would move forward and around with them (3). Logically a simple arm turn may be used which gets the dancers through the same motion (4) and to the eventual Ocean Wave (5). The dancers have now changed the facing direction of the wave and those who were on the outside are now in the center. There is no need to look too far for good workshop drill material when so many possibilities are to be found among our most used, standard basics.



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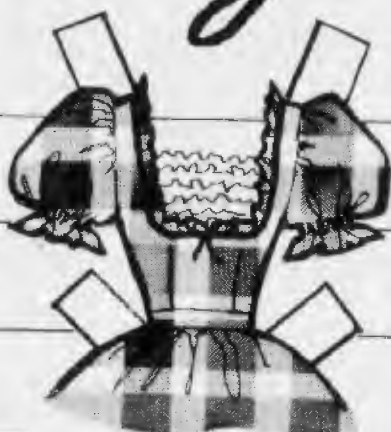


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